CITY NOTES.

The most welcome man to St. Louis is Pat Gilmore.

August Wm. Hoffman will be back from Europe in September

Arthur D. Weld took a brief vacation, visiting Chicago and the lakes.

Miss L. Wray Garey spent a very delightful vacation at Chillicothe, Mo.

The "Alhambra," Charles Kunkel's latest composition, is making a big hit.

The Hatton Quartette sang for the Odd Fellows Concert at Exposition Music Hall

Charles Drach and family spent the season in Colorado, visiting the various resorts.

Mrs. Emilie Helmerichs is the busy teacher of the South End. She can seldom take a vacation.

Miss Cora J. Fish, of 4258a St. Ferdinand Ave., has returned from a pleasant visit to Kansas City.

Mrs. Georgia Lee Cunningham has been enjoying the cool breezes at Colorado Springs and Manitou.

Gilmore opens at the Exposition Sept. 9th, he has all the old favorites with him—Lefebre, Raffayolo, Bode, and others.

George Enzinger took a trip from his old to his new house. Moving isn't generally a delightful pastime, but it eliminated vacation from George.

A New Organ will be opened at Hannibal, Mo., on the 4th inst. Mrs. Louie A. Peebles, Aug. Halter, and Signor Guido Parisi have been engaged for the occasion.

The talented young leader, William Maddern, who has also succeeded his father as musical director of the Grand Opera House, bids fair to eclipse his father's record.

Louis Conrath, the pianist and teacher, whose compositions have graced the pages of the REVIEW, has opened a studio at Room 504, Fagin Building, 310 Olive Street, where he will be pleased to see his friends and pupils.

The Park Commissioner awarded contracts for a number of concerts in the public parks at a uniform price of $99 per concert. The bands engaged are Maddern's, Max Phillips', Tony Baffuno's, Schillinger's, Boachek's, and Schick's.

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CITY NOTES.

Maddern's Military Band has given a superb series of concerts in the public parks. In variety and merit, these concerts have never been equaled by any local organization. Difficult selections from Beethoven, Mozart, Wagner, Verdi, Auber, Thomas, Weber, etc., were prescnted in a most artistic and finished manner.

Mrs. Josephine H. Lee, with Miss Millie Garesché, will open a studio of music at 3553½ Olive St., September 1st. In addition to a thorough training in execution and technique, instructions in theory and art of music will be made important features in their system. They intend also for the greater advantage of their pupils to add a musical library to their course, so that their pupils may be not only finished pianists, but musicians as well. Pupils' piano recitals will be given monthly.

J. M. North, the well known vocal teacher, denied himself a vacation this year. With music and painting, Mr. North derives abundance of pleasure from life. His latest success is a very pretty song—"But I Love Thee," words by Bayard Taylor.

Miss Maggie Hennagan gave a very interesting musicale at Howard's Hall, in which her pupils evidenced remarkable progress. The Bollman prize for the best pupil was won by Miss Lillie Biskup, 12 years of age, for her splendid rendition of Liszt's Rhapsodie No 2.

Mrs. Louie A. Peebles is complimented on all sides for her success in teaching. Mrs. Flint, of New York, who was to have sung in the "Gondoliers" at Schnaider's, astonished her friends with the improvement made under Mrs. Peebles' superb instruction in a very limited period. Mrs. Peebles' method is that of the Paris Conservatory.

At the last concert at Forest Park were performed the Overture of "Ruy Blas," by Mendelssohn, and "Tannhauser," by Wagner; Cornet and Euphonium solos; the song "Answer," by Robyn; and the Moorish dance "Alhambra," by Kunkel. Mr. Maddern regards the last named piece as one of the most attractive in his repertoire, and has received numerous requests to play it. Park Commissioner Fechter has done wisely in selecting Maddern's Band to inaugurate the park concerts.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—218 N. Broadway, and Union Depot.

All the pieces that appear in the REVIEW can be had in regular sheet form by addressing the publishers.

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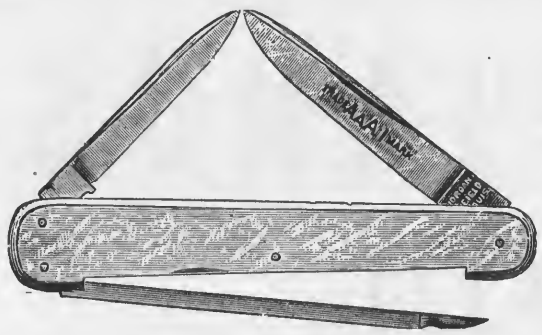

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ST. LOUIS EXPOSITION.

The great St. Louis Exposition opens Wednesday, the 2nd inst., at 8 p. m, with Vogel's Band, assisted by A. H. Knoll and Marie McNeil, cornet duetist and soloists, and Mr. Herman Barosch, tenor. Vogel's Band will play in the Music Hall until the evening of the 9th of September, when Col. Gilmore's Band will appear. The Exposition promises to be as successful as any in the past. "I want to make a prediction," said Exposition Manager Gaiennie. "There is a great surprise in store for Exposition visitors. They will find on Wednesday night the newest and most complete Exposition ever seen on an opening night. Exhibitors have spent money this year with a lavishness far surpassing all previous years, and the one first object has been to procure novel displays that would compel the attention of the public. The result will be apparent from the very opening night. The Exposition this year will be as new and interesting as though St Louis had never had one before." The art galleries are full of fine pictures, the basement with machinery in operation, and the gallery with many novel features. The revival of the splendid illuminations has been advertised from one end of the country to the other, and that means an increased attendance for the exposition. Manager Gaiennie's active mind has conceived more schemes of unique attractiveness than the people have ever seen in the halls before. Altogether, it bids fair to be the greatest Exposition ever held here.

THE FAVORITE NUMBER.

The following is from an interview of the *Post-Dispatch* correspondent with Gilmore at Manhattan Beach:

"Have you had a good season at the Beach?" asked the correspondent.

"Yes, indeed we have," replied Gilmore. "We play to crowds every afternoon and night. We played a fine two weeks' engagement at the Madison Square Garden just before Theodore Thomas went there And speaking of that engagement I want to tell you something which will please St Louisans very much. Proobly the favorite number on our programmes was 'The Southern Jollification,' by Charles Kunkel, the St. Louis composer. Every time we played that piece we were obliged to respond to an encore. In fact the piece really aroused more enthusiasm than any we played. Nearly all the American composers, you know, are now trying their hand at negro melodies, but up to date nothing has been produced in that line which equals Mr. Kunkel's composition."

OLD VIOLINS.

The great violin-makers, says an exchange, all of whom lived within the compass of a hundred and fifty years, were, in the first place, particular about the wood they used. That was rare which exactly suited them. They chose it from the few great timbers felled in the South Tyrol, and floated down in ratts—pine and maple, sycamore and pear and ash. They examined these to find streaks and veins and freckles, valuable superficially when brought out by varnishing. They learned to tell the density of the pieces of wood by touching them; they weighed them; they struck them, and listened to judge how fast or how slow or how resonantly they would vibrate in answer to strings. Some portions of the wood must be porous and soft; some of close fibre Just the right beam was hard to find; when it was found, it can be traced all through the violins of some great master, and after his death in those of his pupils.

The piece of wood, when to their mind, was taken home and seasoned—dried in the hot Brescia and Cremona sun. The house of Stradivarius, the great master of all, is described as having been as hot as an oven, one being soaked through and through with sunshine there. In this great heat the oils thinned and simmered slowly and penetrated far into the wood, and the varnishes became a part of the wood itself. They used to save every particle of the wood when they had found at last what they liked, to mend and patch and inlay with it. So vibrant and so resonant is the wood of good old violins, usually, that they murmur and echo and sing in answer to any sound where a number of them hang together on the wall, as if rehearsing the old music that once they knew. It was doubtless owing to this fact that when the people could not account for Paganini's wonderful playing, they declared that he had a human soul imprisoned in his violin, for his violin sang and whispered even when all the strings were off. There have been experiments made with all sorts of woods by the various makers. An Earl of Pembroke had one made of the wood of the cedars of Lebanon, but the wood was so dense as to deaden vibration, and it proved disappointing.

IGNACE J. PADEREWSKI.

Ignace J. Paderewski, whose portrait we here present, will appear in concert in America during next season. He was born in Podolia, in Russian Poland, on Nov. 6, 1860. His musical talents developed themselves early, but he was in the main self-taught until, at the age of 21, he went to Berlin and studied composition under the late Frederic Kiel. It was not until he was 24 that he finally decided to devote himself to the piano, as a performer on which he has since won such remarkable distinction. His principal instructor has been M. Leschetizky, the husband of the eminent pianiste, Madame Essipoff. For the last three years, M. Paderewski had adopted the career of what Schumann called the "reisender virtuoso," and the high expectations excited by the reports of his success on the continent have been amply fulfilled by the series of recitals held by him in London. M. Paderewski is said to be admirably free from the platform mannerisms for which

his somewhat fantastic appearance prepares us. As a composer, he has achieved no small measure of success, his published works including concertos for violin and piano-forte—the latter of which he will introduce at his orchestral concerts here—sonatas for violin and violoncello, about 30 pieces for piano-forte, and some songs. The following, which are his most popular piano solos, have appeared in KUNKEL'S MUSICAL REVIEW, and are published in "Kunkel's Royal Edition": Chant du Voyageur, op. 8, No. 3; Krakowiak, op. 9, No. 5; Mazurek, in A minor, op. 9, No. 2; Mazurka, in A flat major, op. 9. No. 4; Menuet, op. 14, No. 1; Menuet, (edition for the young pianist,) op. 14; Polonaise, in B major, op. 9, No. 6. The London *Globe*. of May 10, 1890, expresses itself as follows regarding his playing: "The celebrated Polish pianist, Paderewski, made his first appearance in England yesterday at St. James' Hall, and it may be said at once that the high expectations awakened by reports of his pianoforte playing in France and other Continental countries were fully realized. Many great pianists have visited us lately, among them Mme. Sophie Menter and MM. Sapellnikoff, Schönberger and Stavenhagen; but we are inclined to think that Paderewski surpasses them all, and is, indeed, second only to Rubinstein among living pianists. His mastery of the keyboard is complete, his touch is so exquisite, both in *fortissimo* and *pianissimo* passages, and in the intermediate gradations of tone, that every shade of expression is at his command, and in the 'art of singing on the pianoforte' he can only be compared with Thalberg. There is no kind of *charlatanerie* in his playing; wrapt up completely in the works he performs, he devotes himself to their exposition, and while thus engaged appears to ignore the presence of an audience. He proved himself master of all styles; commencing his performance with Handel's 'Harmonious Blacksmith,' Mendelssohn's 'Prelude et Fugue,' and Schumann's 'Fantasie,' Opus 17, and concluding with Rubinstein's delicious 'Barcarolle,' and one of Liszt's most difficult 'Rhapsodies.' His most brilliant successes were made in Chopin's 'Trois Etudes,' 'Nocturne,' 'Mazurka,' and 'Valse,' and we do not hesitate to say that, as an interpreter of Chopin, he stands far above all rivalry. His own qualities as a writer for the pianoforte were delightfully exhibited in his 'Trois Humouresques a l'Antique,' comprising a 'Caprice,' full of piquant melody, a characteristically stately 'Sarabande,' and a 'Menuet,' so charmingly original in conception, and happy in treatment, that the audience insisted on its repetition, which was reluctantly given."

THE ART OF SINGING.

Dr. Ludwig Hartmann, the well known musical critic of Dresden, has recently published in the *Dresden Zeitung* some communications from various teachers regarding the art of singing. Among them are the views of the famous Dresden master, Prof. G. B. Lamperti, which are here reproduced. They will be found interesting to the world at large, and especially to singers. Dr. Hartmann writes:

The captious world maintains that Dresden possessses more singing teachers than scholars. Certainly there are many more of both here than in other cities of equal population. And this fact proves how interesting it must be here in Dresden to listen to a controversy that has just taken place in Warsaw over the painful topic of the "best method." Each disputant maintained that his or her system was the best. All the Warsaw papers teemed with the interesting dispute, as one here in Dresden can well imagine, which had reference to the principles of the development of the voice as well as to the stumbling blocks in the way to success. The contestants were the most prominent private teachers, and one teacher from the Royal Conservatory. As the debate is significant and of importance to students who are striving to become opera singers, the Warsaw *Echo* has considered it indispensable for the general welfare of art not to confine its sheets to a mere expression of Warsaw opinions, but to apply to certain other eminent authorities in the world of song for information. One reply has for us in Dresden peculiar charm. We herewith publish the communication from the distinguished master, Prof G. B. Lamperti, in Dresden. The questions are:

1. What is the point of support of the voice? Is it the chest, the head of the windpipe, or the throat?

2. What do the terms "open" and "closed voice" mean, and can one sing with the open voice through the whole of its range, or only to a certain height, beyond which the closed voice must be used?

3. Do the length and similarity of breathing periods depend upon open or closed tones, or upon a good system of breathing and upon a finished vocal education?

4. Is the aim of a good singing method to lead the student to a complete independence of every system, and will it permit him to sing according to his individual inclination, with closed or open tones?

Prof. G. B. Lamperti's views are, viz.: The supports (production) of the voice depend upon the muscles of the chest; and upon the amount of concentrated air in the lungs. One must inhale the breath slowly in order to fill the lungs without shock.

Regarding the timbre of the voice, one must study and practice open tones. The emission of the tone should be practiced with the vowel "a," which must be produced in the back of the throat, as though we would pronounce the word l'anima. The student must be careful not to change this "a" into "o," for this change would lead the singer to the production of a false timbre, or of a throaty tone, whereby he would lose the natural variation of his voice. All registers must be sung with the open throat. It is impossible to submit one and the same rule for the practice and exercise of all the registers, and this is my experience after years of study and teaching. The talent of the singer is highly individual. In the voices of men and women one finds three registers—chest, middle voice and head tones. As a proof that one cannot establish a fixed rule for the registers of voices, I cite three instances of well-known scholars of mine in Warsaw. All three soprano voices, but with different registers.

E. Visiac sings only the first three tones of the scale of C natural (beginning with low C) with chest voice. Her middle register has six notes to C sharp, and head voice. A. Fossa has three chest notes, but only to D sharp, from E to C middle register, and then head tones. Marcella Sembrich has only two registers, C to B middle register, and then head tones. Marcella Sembrich has thus no chest voice. One can see, therefore, that there are singers who possess only two registers

The length of a diaphragmatic breath should be at least eighteen seconds. Through intelligent schooling, the lungs and muscles can be greatly strengthened. A singer who has studied under competent guidance should be able to sing open or closed tones as the exercise demands. The singer must have control of his breath, and know how to be sparing in its emission, so that a supply of air always remains in the lungs in order to complete every phrase or cadenza with a surplus of breath. The art of singing is only the schooling of breathing. In truth, one must remember the words of Rossini: "For singing, one needs three things—voice, voice, and again voice." What is known as tremolo, can only occur when one attempts to sing notes which are either above or below the range of the voice, or when one does not understand the equipoise between the breath and the voice, *i. e.*, when one attempts to bring out greater tone than the supply of breath allows, so that the vocal chords become strained. The third cause of tremolo is that the young singer generally attempts too early in his career to accumulate a dramatic repertoire. One should, therefore, wait until several years have been spent in the theatre and abundant routine has been acquired, and learn to save strength and voice. The vocal chords lose their stability through being forced, and tremolo follows very naturally.

Eduard Strauss has been giving the Vienna *Tageblatt* his impressions of our republic. He thinks that the Almighty has blessed this land, and that it is a boon to poor folk; but New York's summer heat and prohibition towns would not please the Viennese. Nobody will quarrel with Strauss on these points, except Prohibitionists. Strauss grows eloquent over American girls, and has a good word for our orchestral concerts. He thinks Gilmore's band, for variety of instruments and for ensemble, has no equal in Europe, with perhaps the exception of Godfrey's band in London. This is very amiable criticism from the nephew of his uncle.

MAJOR AND MINOR.

What Everybody Should Know.—That the Burlington Route runs two daily trains to Denver, Kansas City and the West with only one change of cars between St. Louis and the Pacific Coast. Reduced rates for tourists are made to Colorado, Utah, Idaho, Montana, Wyoming, Dakota and Alaska points. Ticket offices, 218 N. Broadway, and Union Depot.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for $1.00. Cabinet will be returned by mail, unsoiled, with stamps, on short notice. Mail Cabinet with $1.

All the pieces that appear in the REVIEW can be had in regular sheet form by addressing the publishers.

The Music for the Methodist Conference and the celebration of the Fiftieth Anniversary of Salem German M. E. Church, which takes place from September 8th to 13th, will be furnished by a chorus of twenty voices under the direction of George Eozinger, the organist of the church. The selections to be given include "The Heavens are Dec aring," Beethoven; Festival Magnificat in G, Gilchrist; "I waited for the Lord," from the Hymn of Praise, Mendelssohn; "Unfold, Unfold," from the "Redemption," Gounod; Festival Benedic Anima, Dudley Buck; "Praise the Lord," Randigger. The selections for organ include Offertoire in C, Wely; Offertoire in A and Communion in G, Baptiste; Introduction to "Grauns Tod Jesu," Hesse· Hallelujah Chorus, Handel-Dunham; Sinfonia and Fugue, Handel; Fugue and Choral, Merkel; Serenata, Moskowski; Notturno, Mendelssohn, Congonetta del Salvator Rosa, Liszt.

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The crops were never so good as this year, and the Railroad rates, via Wabash, never so low. Whatever section you wish to visit, be sure and write to or call upon the nearest Wabash ticket agent for particulars as to rates, time of trains, accommodations, etc.

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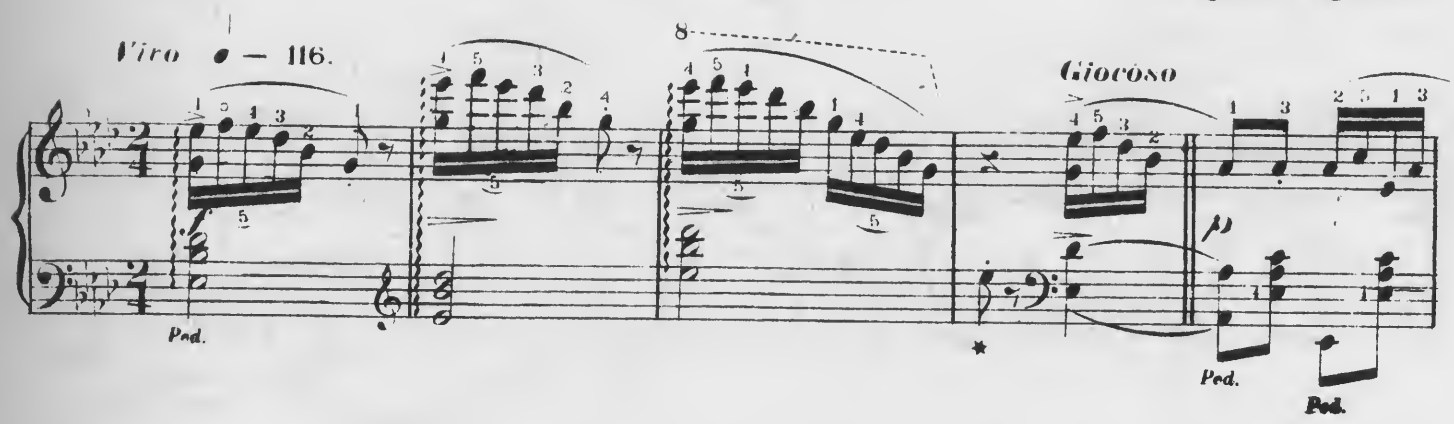
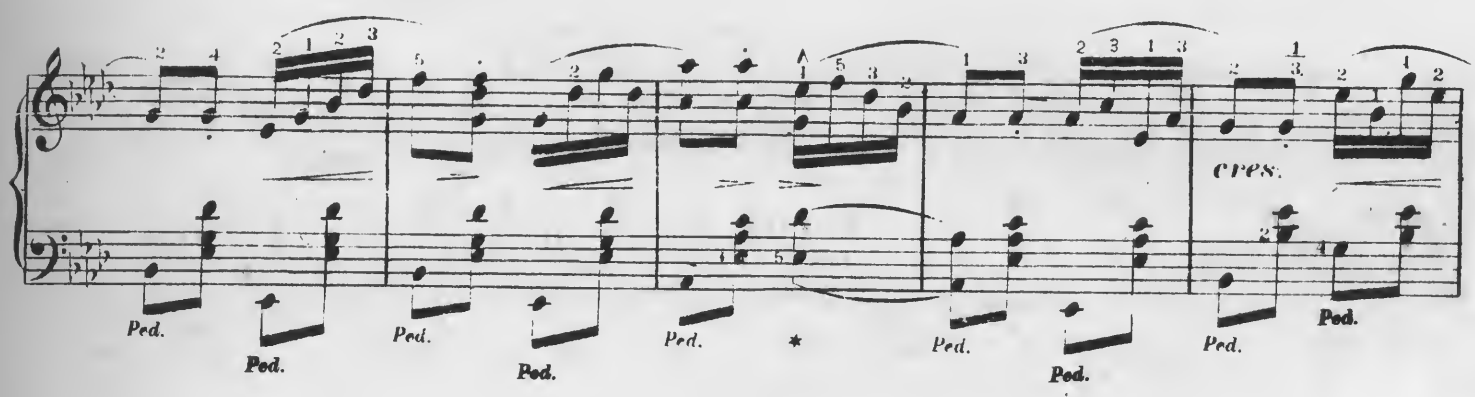
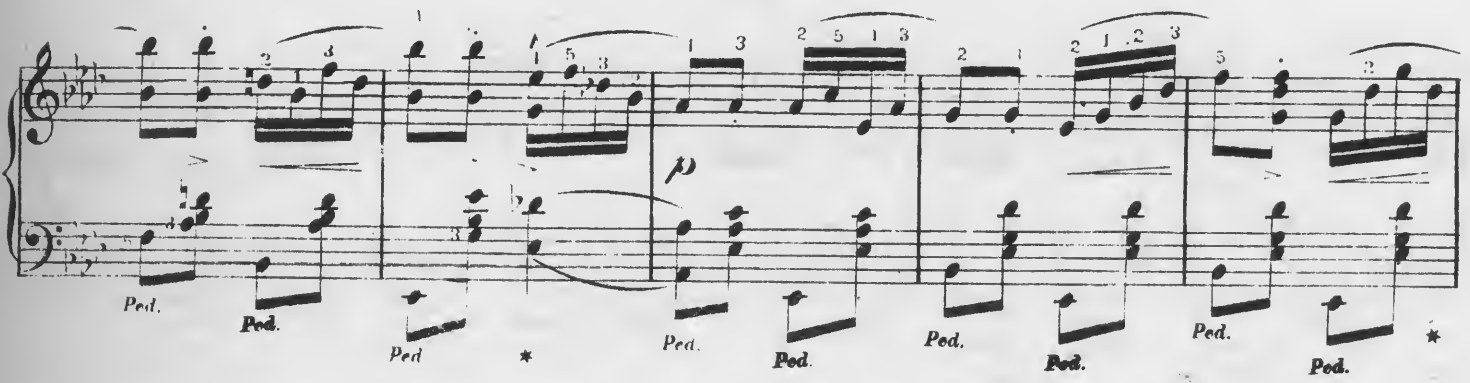
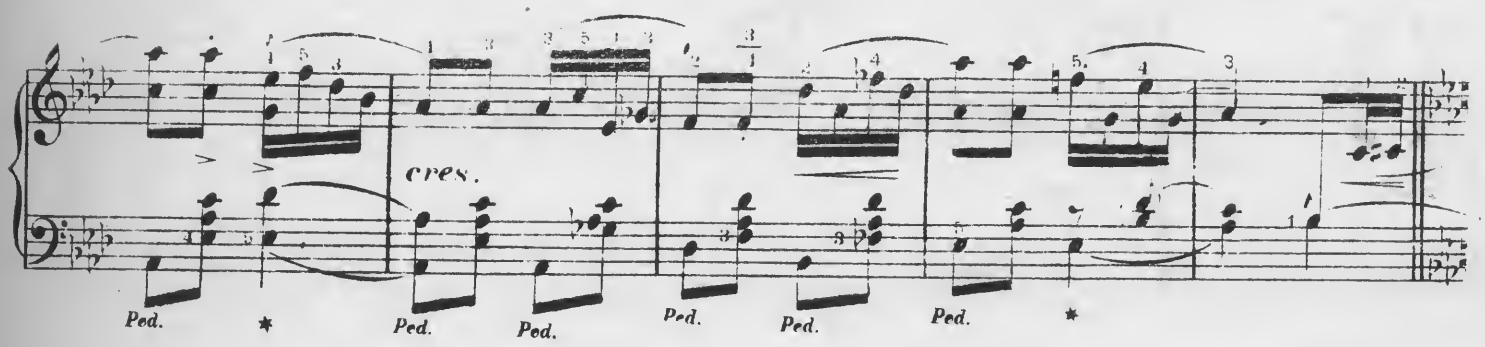








Copyright. Kunkel Bros. 1883.

L. H.

Ped. Ped. ✲

L. H.

Ped. Ped.

L. H.

Ped. Ped. Ped. Ped. ✲

p

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

cres.

1. 2.

mf

Ped.

N.B.

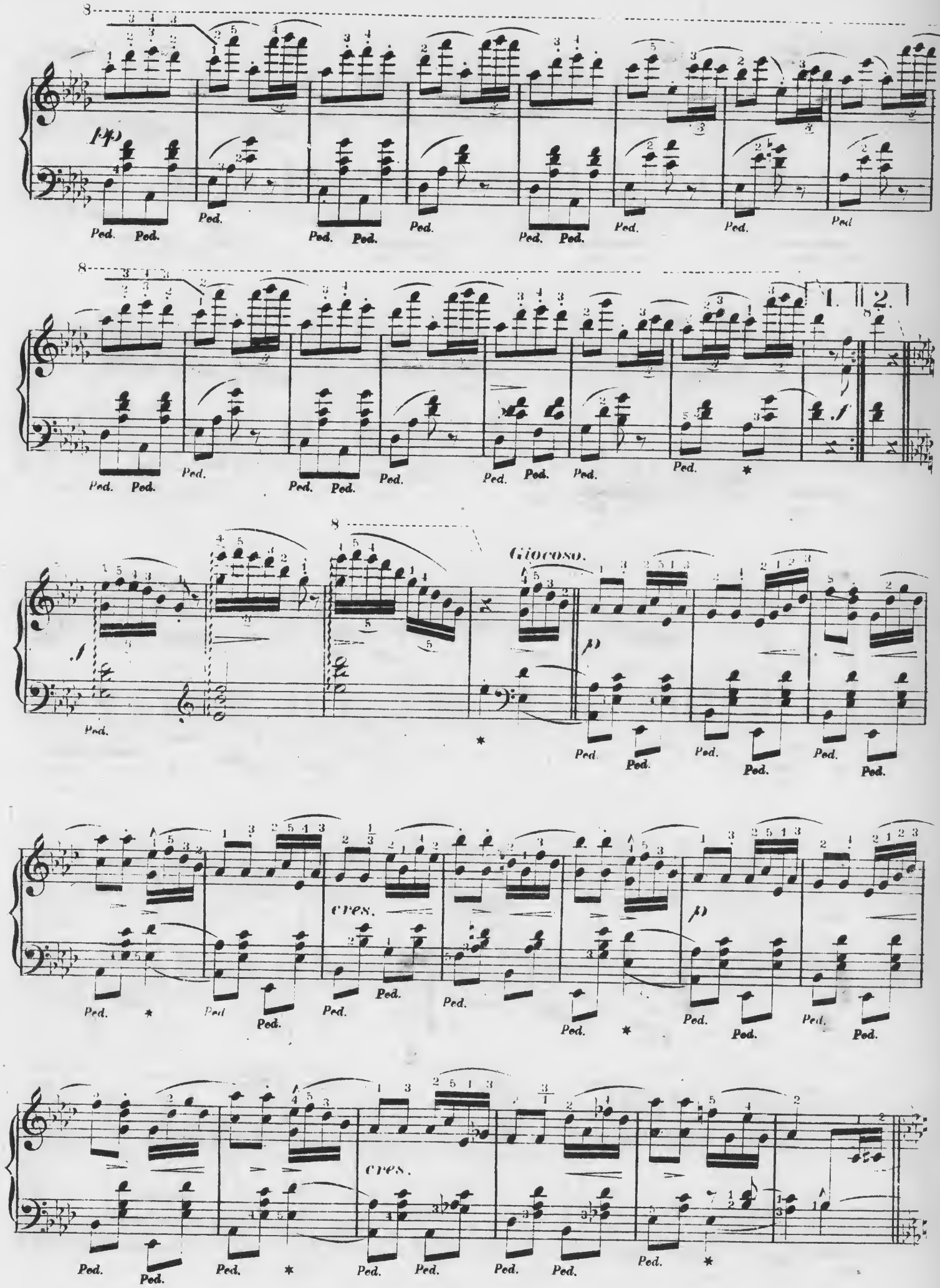
N.B.

ff

N.B. On pianos which do not have the high B flat strike A natural instead.

Scioltamente.

Con Brio.


pp
Ped.
1.
2.
f
Giocoso.
p
cres.

L. H.

Ped. Ped.

Ped. Ped.

L. H.

Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

accel.

sf sf

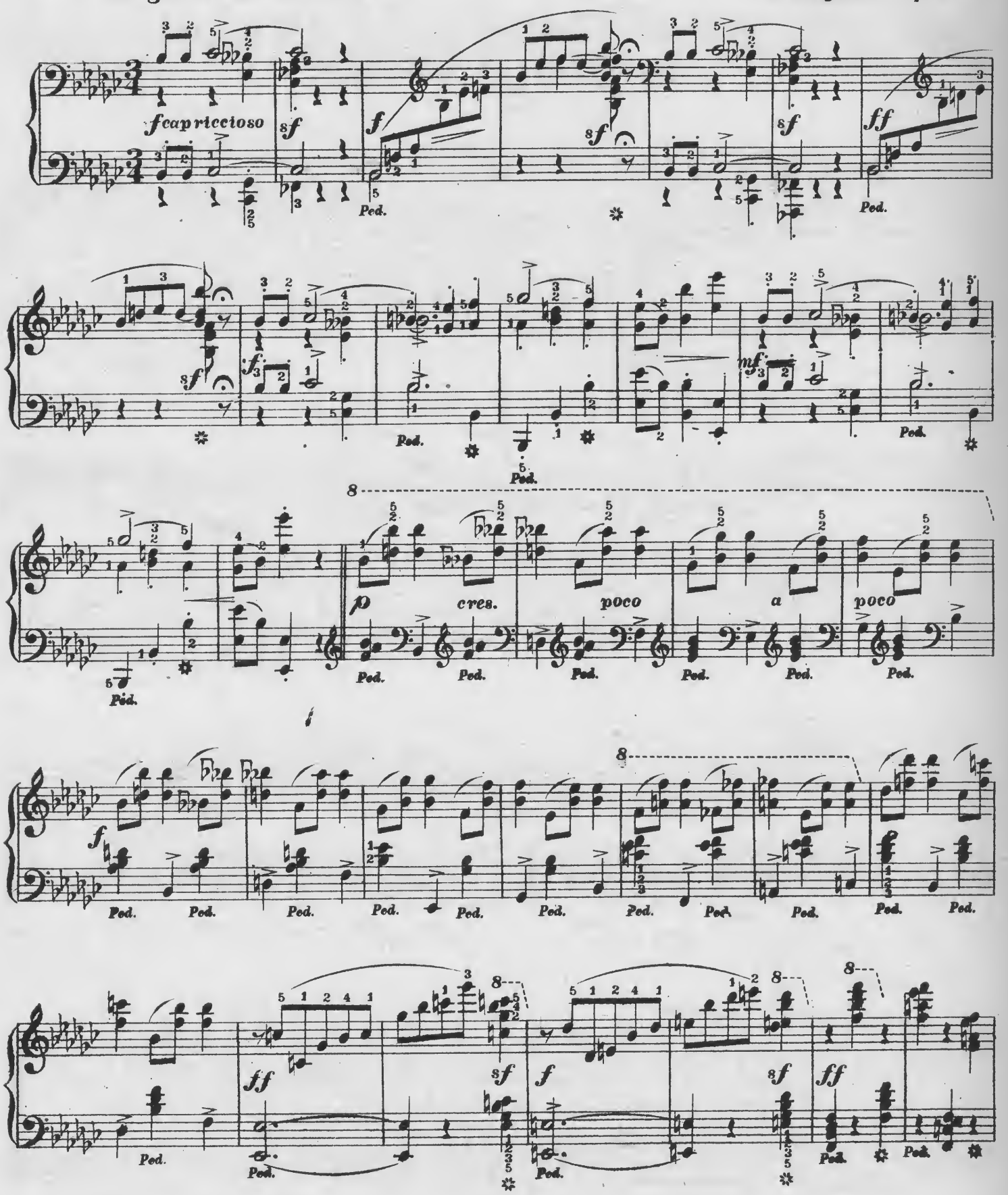
DEUXIEME SCHERZO.

To F. A. Apel.

Revised edition by the author.

Allegro con fuoco. ♩. = 80.

G. Karganoff Op. 9.



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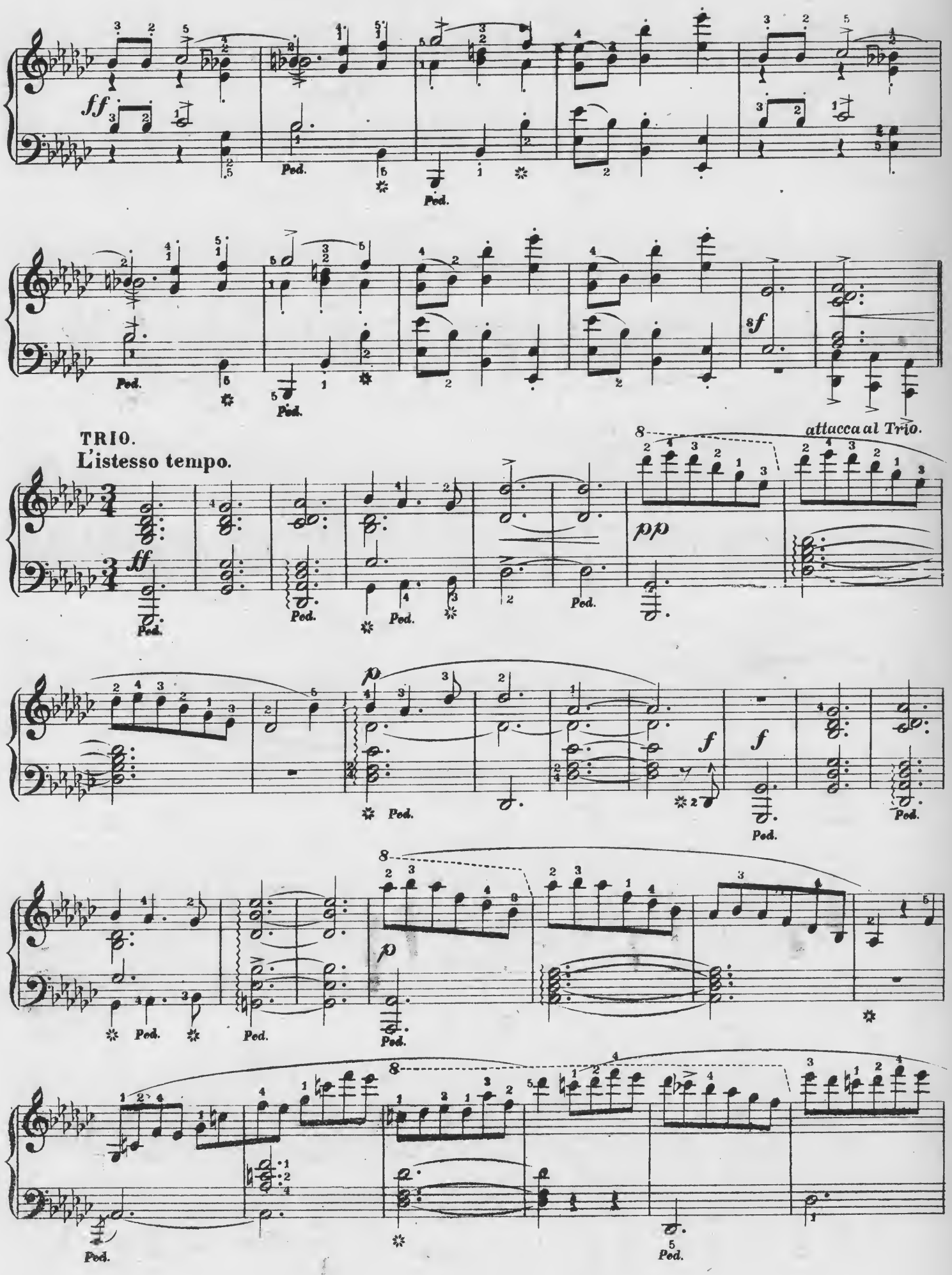
f
Ped.
p
Ped.
mf
Ped.
Ped.
ten.
sf
sf
pp
leggiero.
p
p
Ped.
Ped.
Ped.
ten.
sf
pp
p
p
Ped.
Ped.
Ped.
Scherzando
pp
leggiero.
mf
Ped.
p
Ped.
f
p
Ped.
p poco a poco cres.
Ped.
f
f
Ped.
Ped.
Ped.
ff
Ped.
Ped.
Ped.
Ped.


ff
Ped.
sf
TRIO.
L'istesso tempo.
attacca al Trio.
pp
p
f

ff

Ped.

p

Ped. Ped. Ped.

mf

Ped. Ped. Ped.

pp

Ped. Ped. Ped.

p cres.

Ped.

f

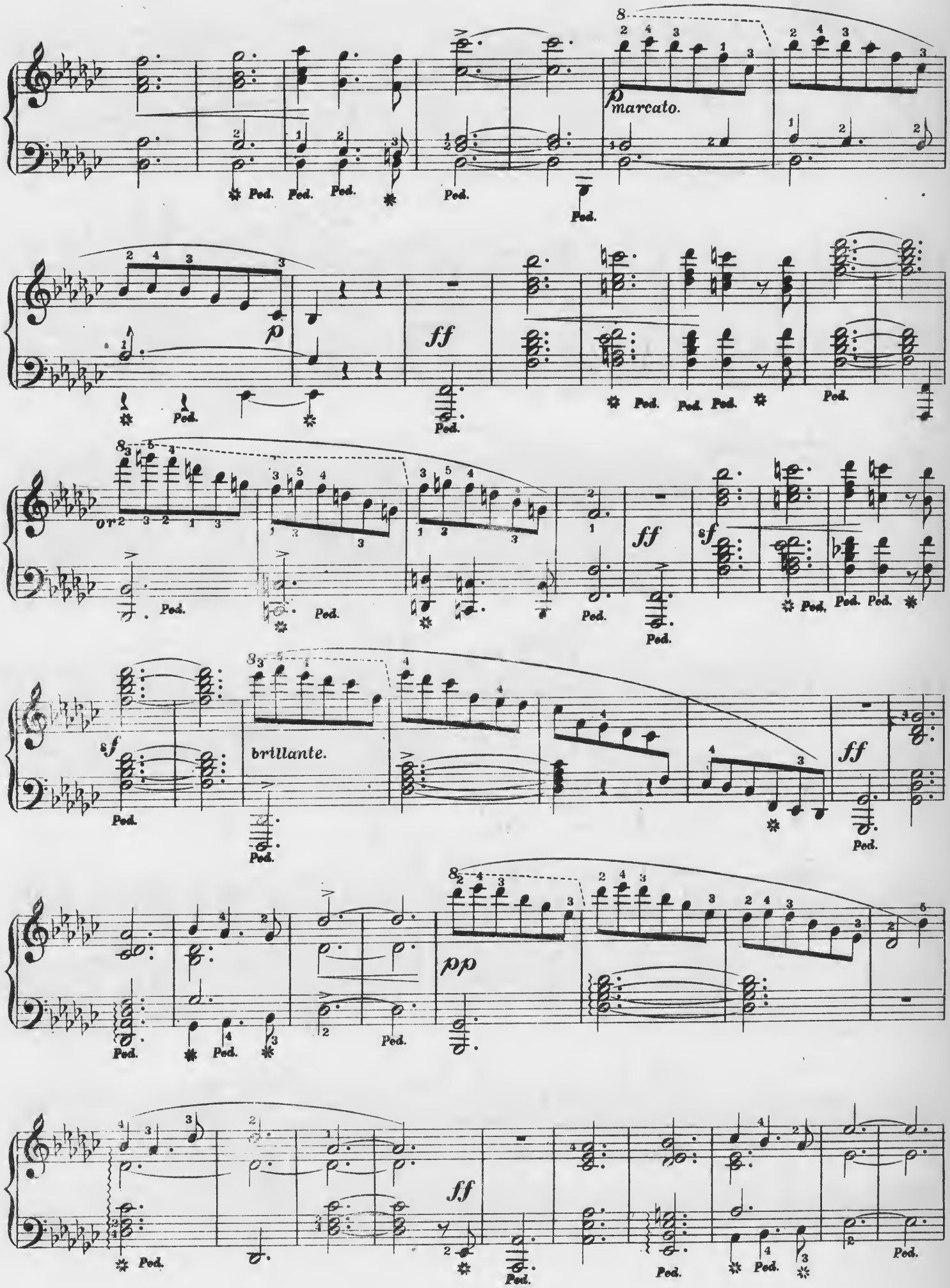
Ped. Ped.

p marcato la melodia.

Ped.

f f

Ped.


marcato.
brillante.
Ped.

pp

cres.

Ped.

p

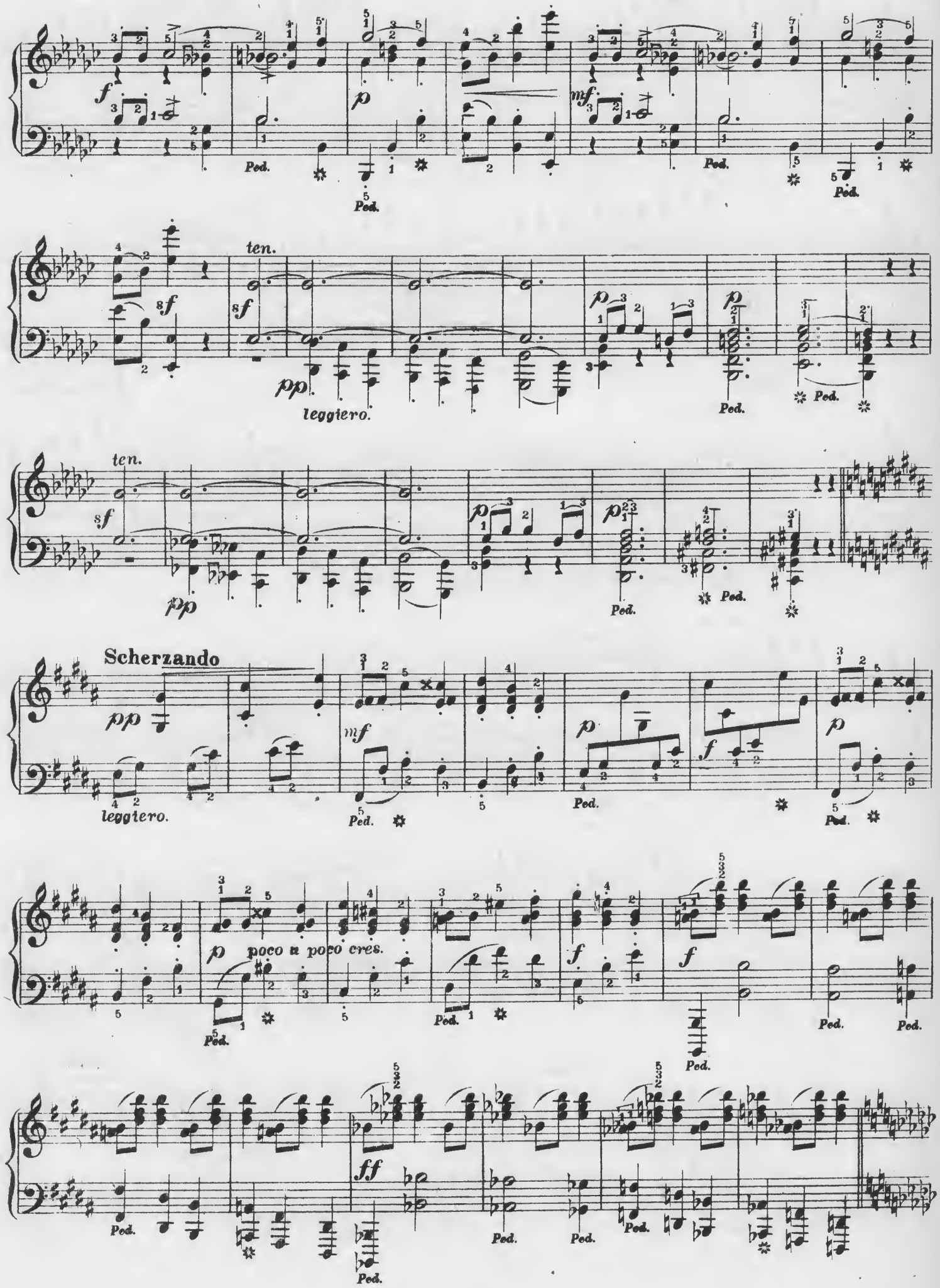
cres.

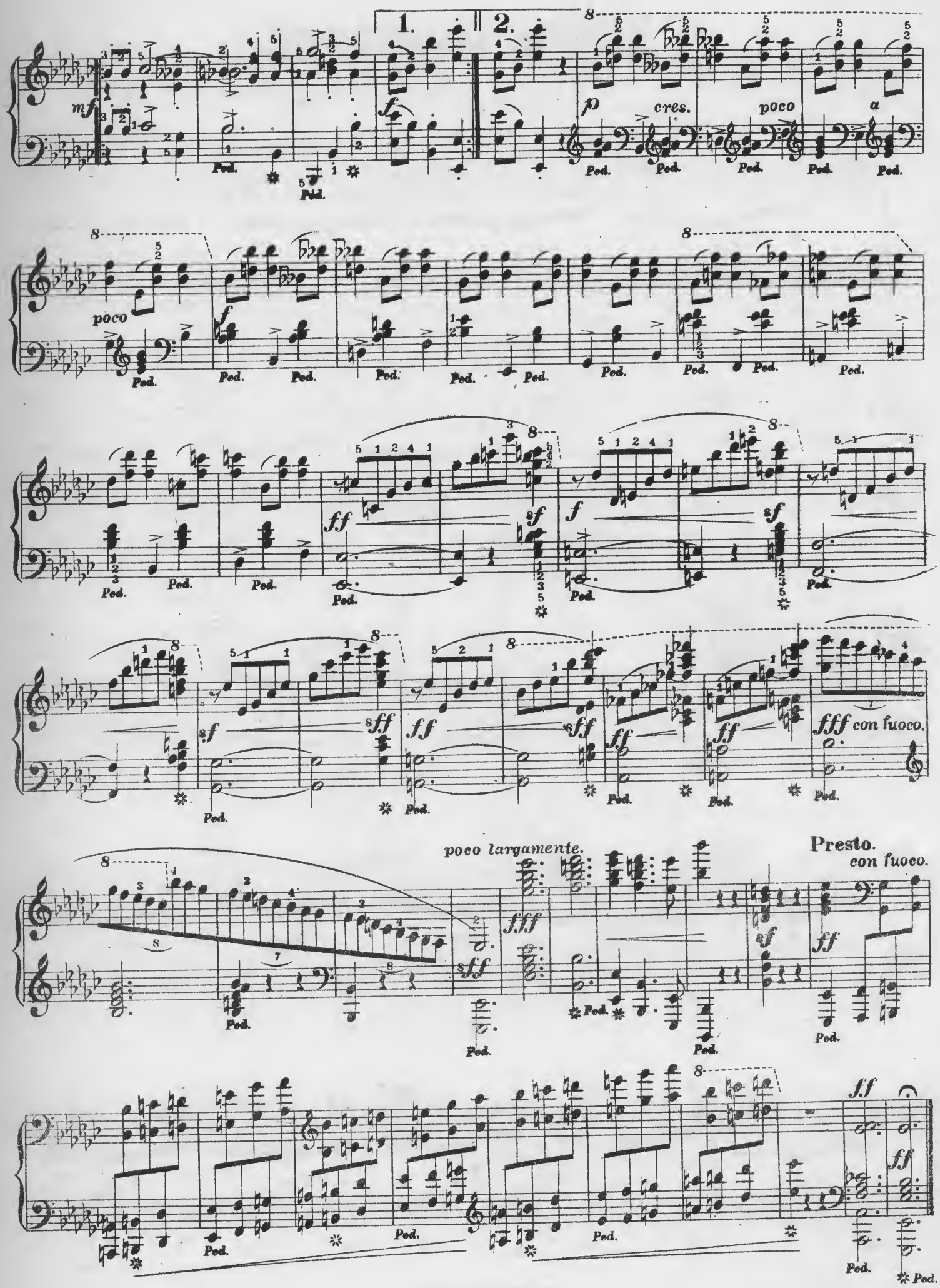
poco a poco crescendo e stringendo

più f

f capriccioso.

ff

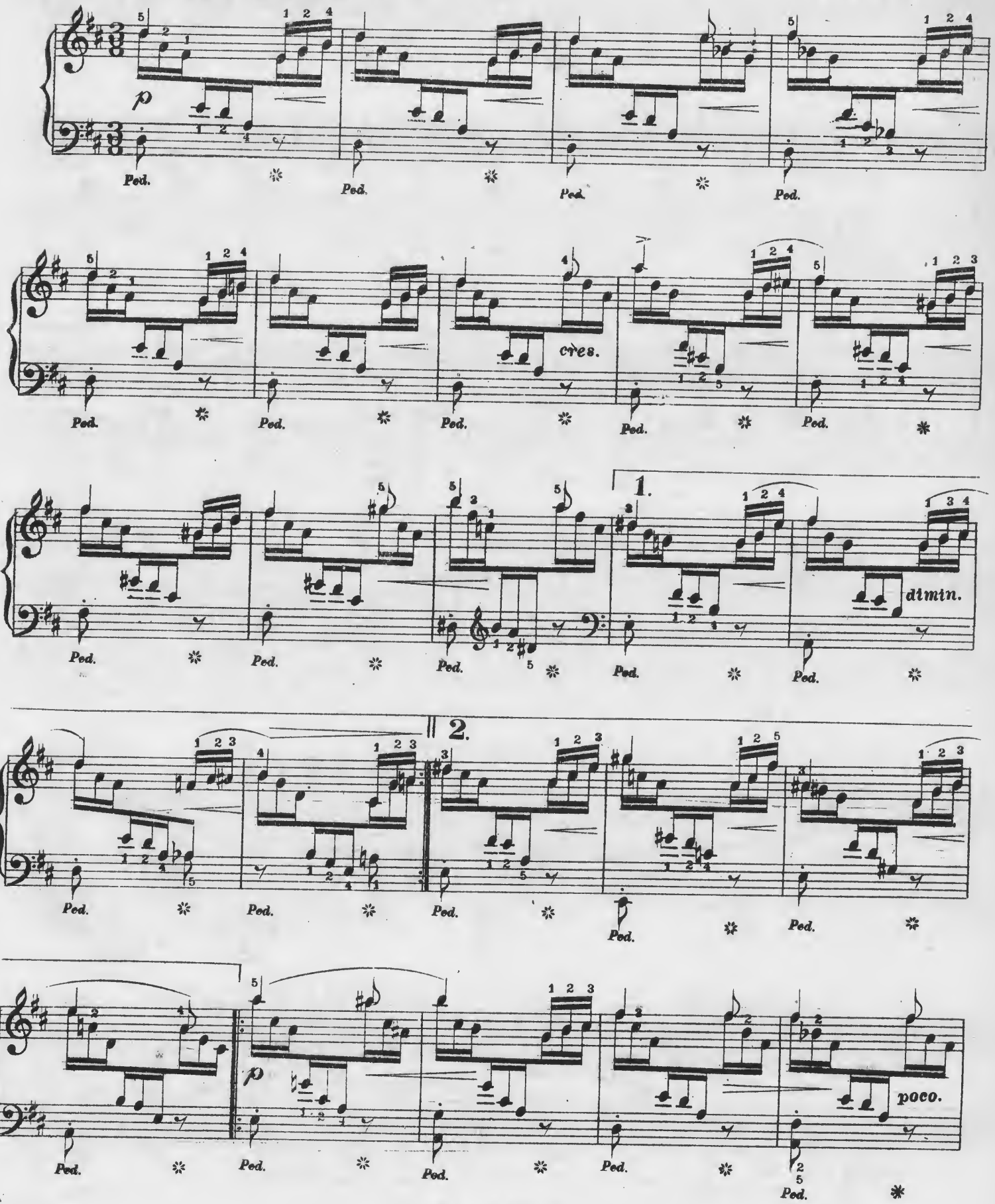

ten.
leggiero.
Scherzando
leggiero.
poco a poco cres.


1.
2.
mf
f
p
cres.
poco
a
poco
ff
sf
fff con fuoco.
poco largamente.
Presto.
con fuoco.
Ped.

ETUDE MIGNONNE.

Molto leggiero e grazioso. ♩=66

Edward Schütt.



Copyright Kunkel Bros. 1891.

cres.

dimin.

poco rit. - - a tempo.

dimin.

poco rit.

a tempo.

p

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * *cres.* Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

poco rit.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * *mf*

cres. *f* *ff*

Ped. * Ped. * Ped. * Ped. * Ped. *

ossia.

Ped. Ped. Ped. Ped.

l. h.

rit.

p

Ped.

✲ Ped

a tempo.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

p

smorz.

pp

ppp

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

r. h.

l. h.

8

p

ppp

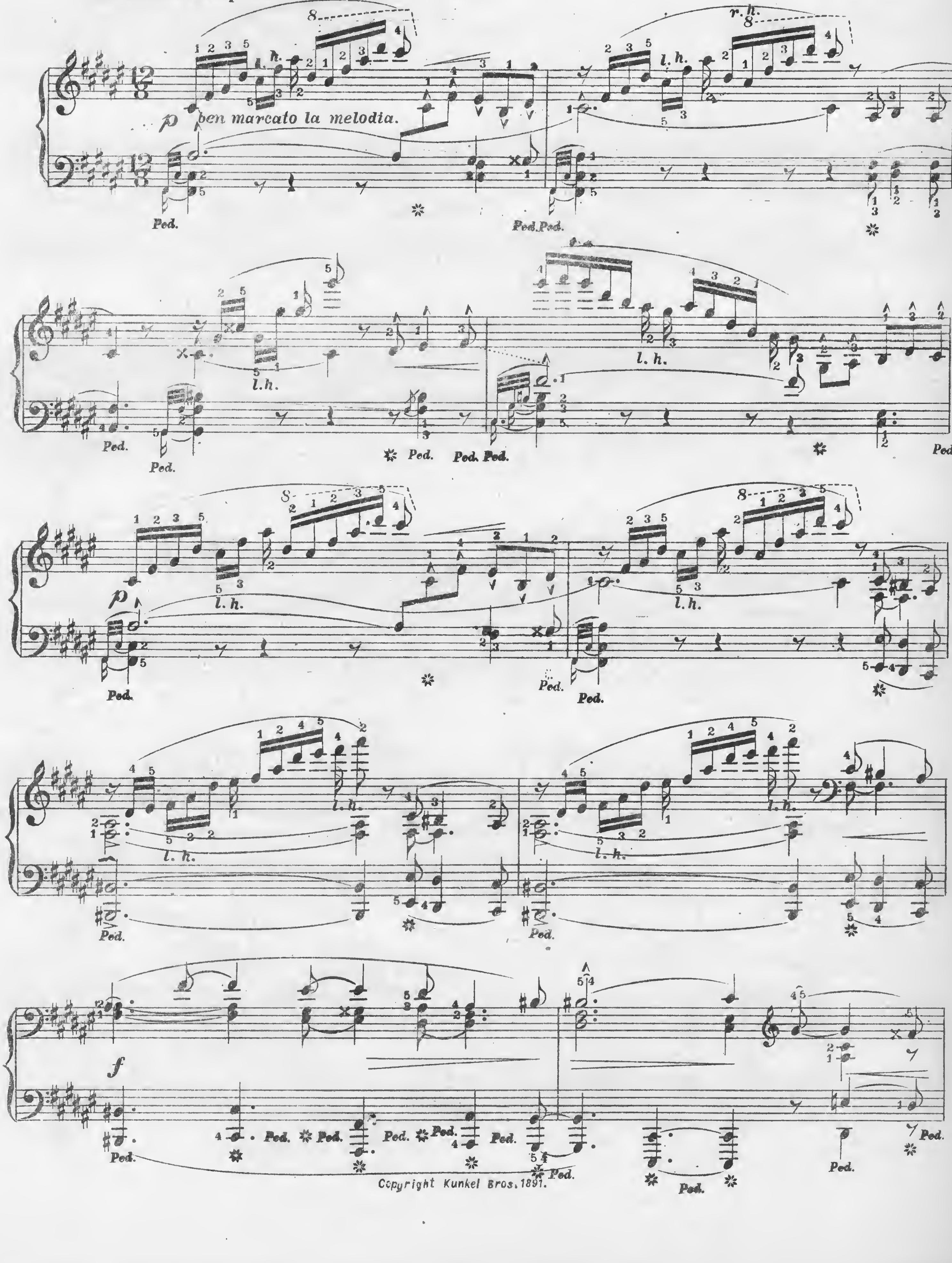
Ped. Ped. Ped. Ped. Ped.

GALATEA.

To A. I. Epstein.

A. Jensen.

Con summa espressione ♩. = 69.



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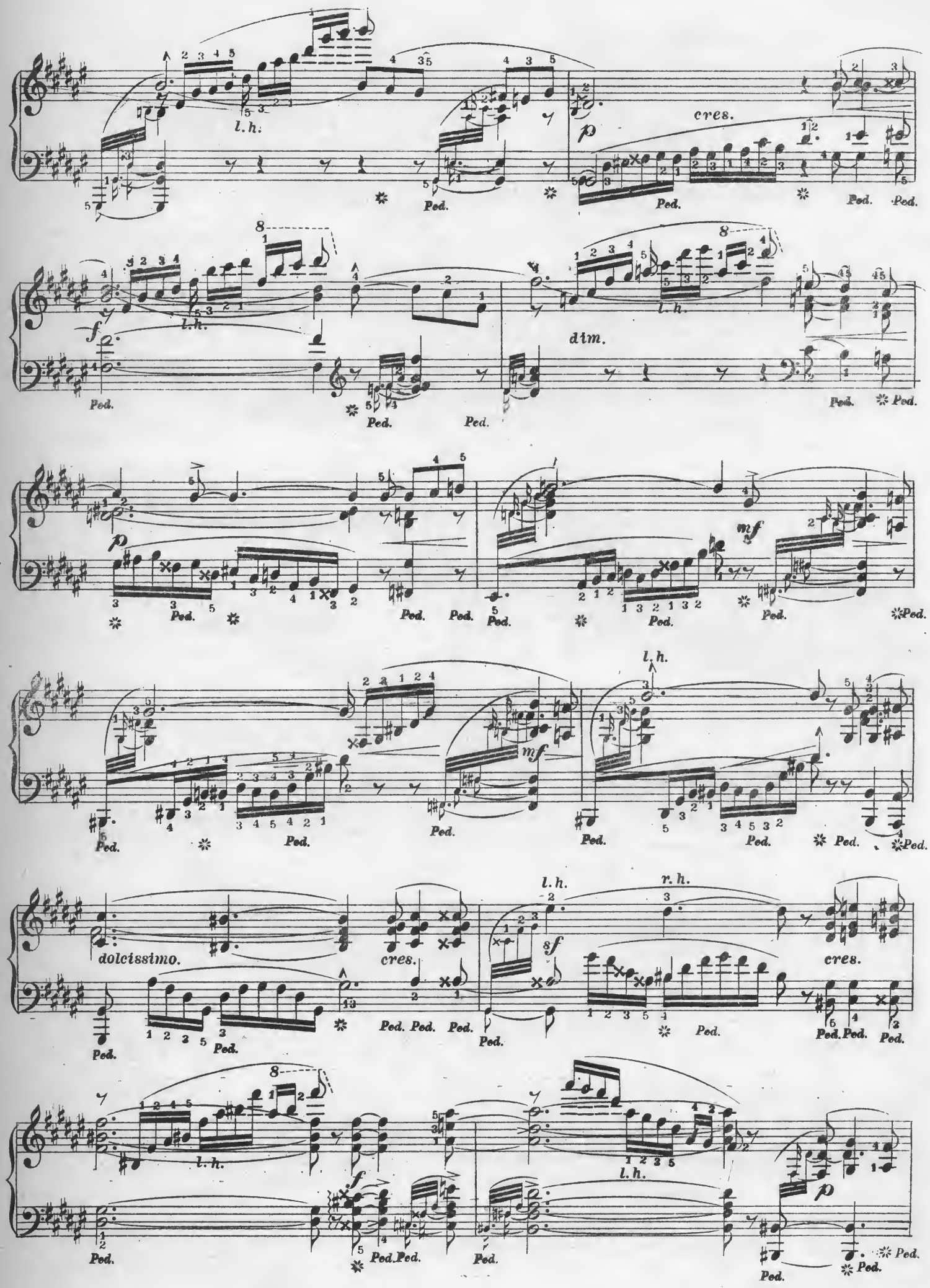
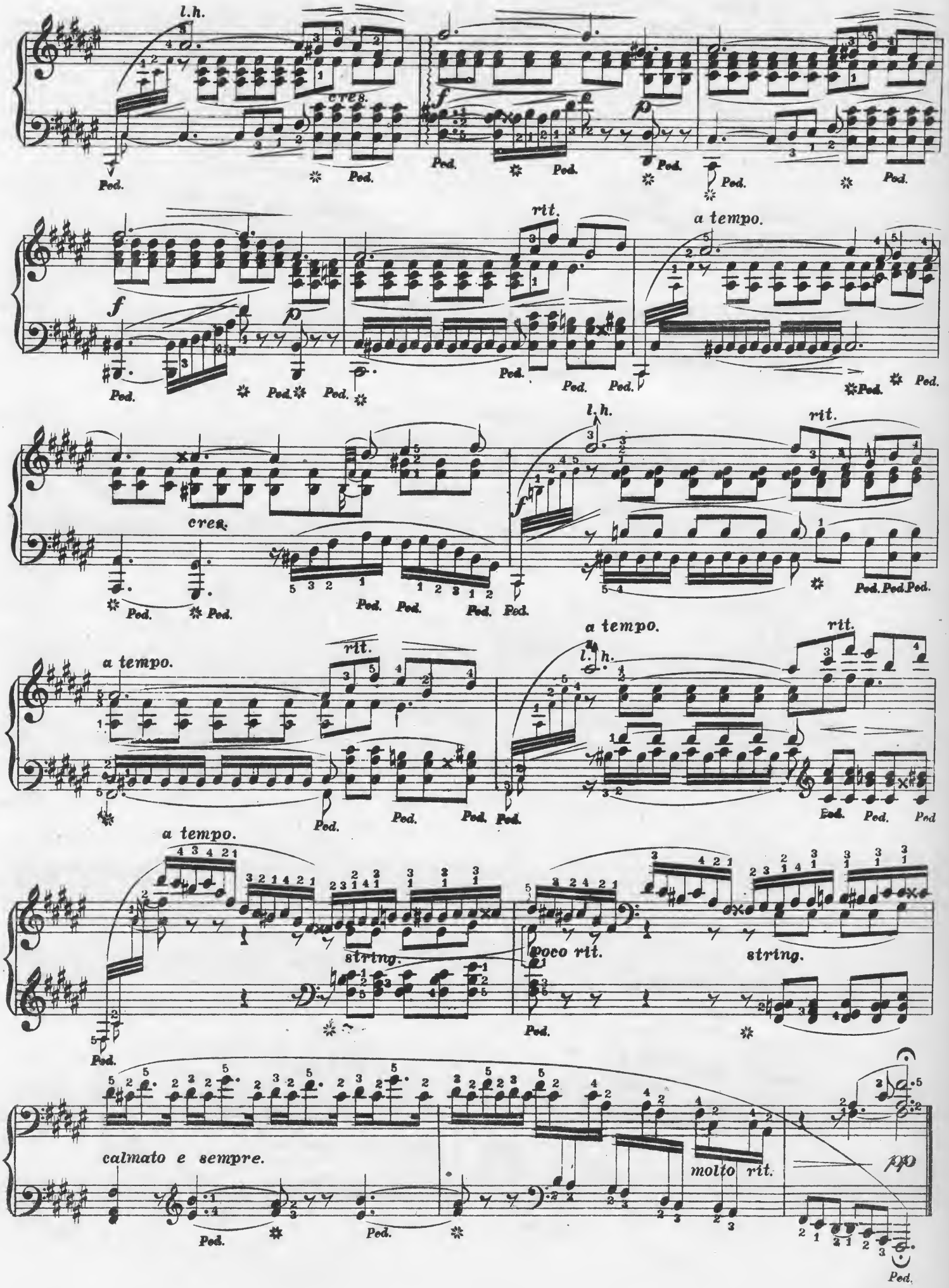
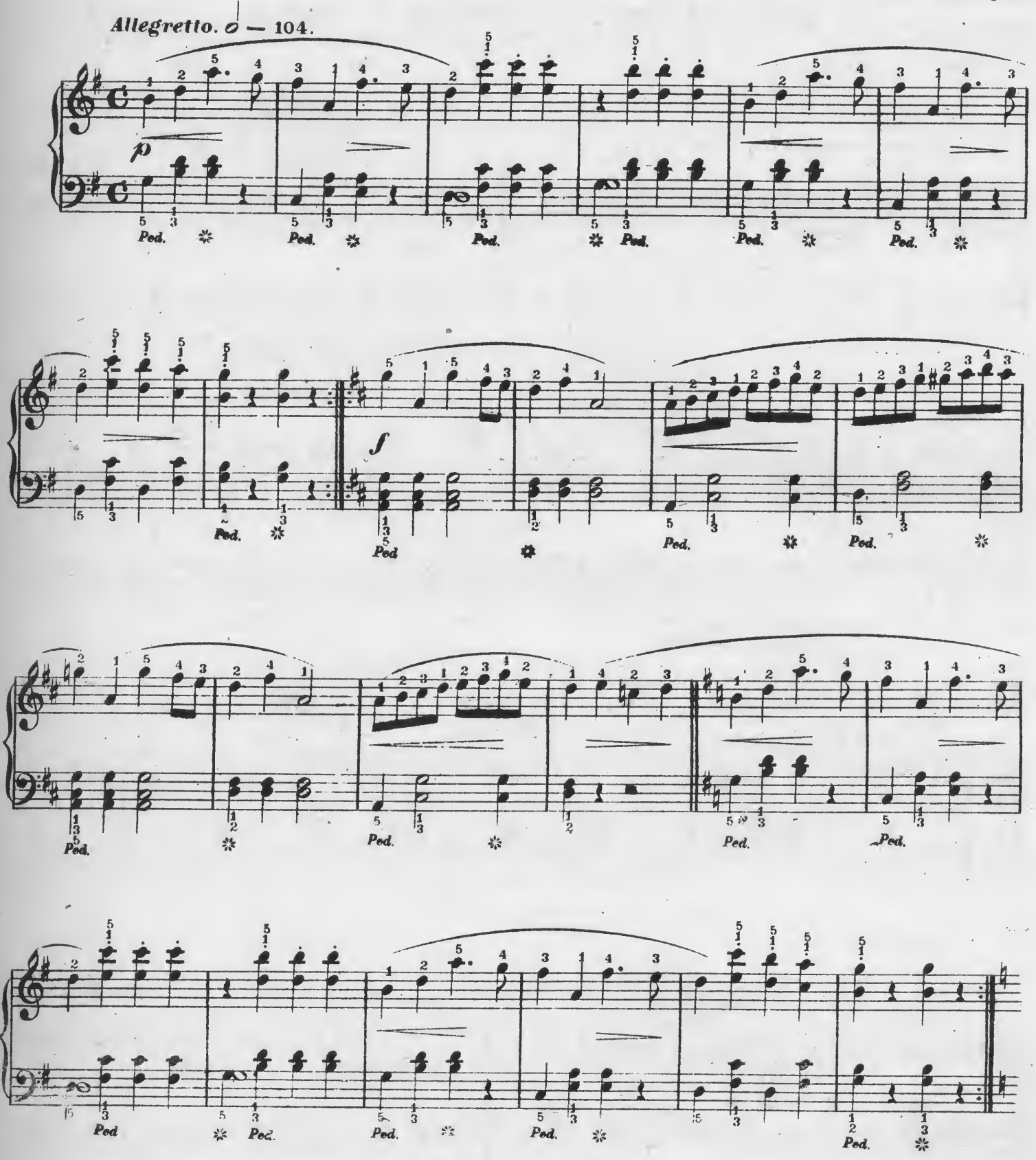

l.h.
cres.
dim.
dolcissimo.
r.h.
Ped.


l.h.
cres.
rit.
a tempo.
cres.
l.h.
rit.
a tempo.
rit.
a tempo.
l.h.
rit.
a tempo.
string.
poco rit.
string.
calmato e sempre.
molto rit.
pp

KATIE'S FAVORITE SCHOTTISCHE

Carl Sidus Op. 103.



Copyright-Kunkel Bros. 1885.

mf

Ped. Ped. Ped. Ped.

Ped. Ped. mf Ped. Ped.

Ped. Ped. Ped. Ped

8

f

Ped. mf Ped. Ped.

8

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped.

Ped. Ped Ped.

Ped. Ped. Ped Ped. Ped. *f*

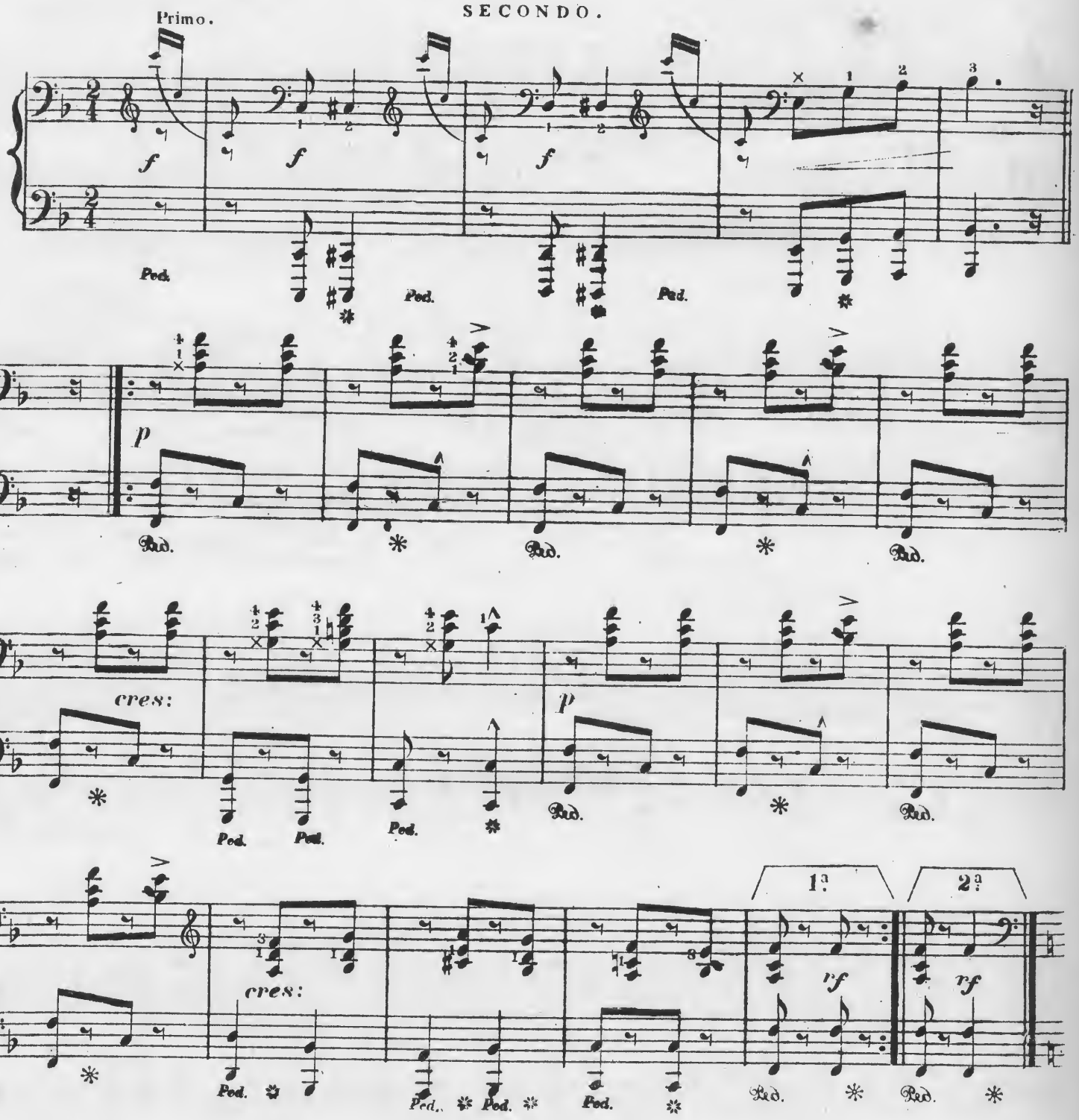
THE JOLLY BLACKSMITHS.

Capriee Caractéristique.

JEAN PAUL.

Giocoso. (Lively.)

Primo. SECONDO.



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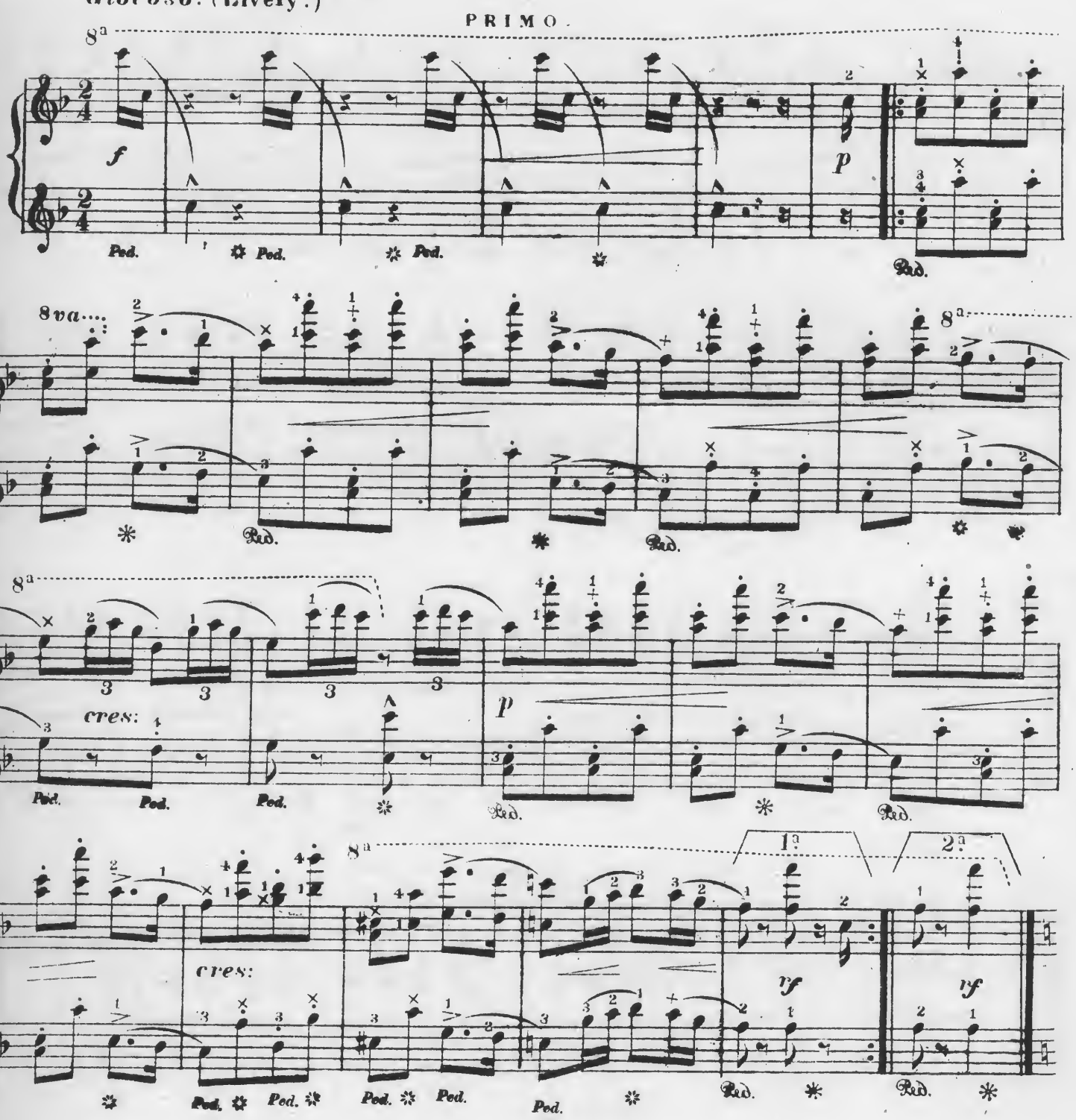
THE JOLLY BLACKSMITHS.

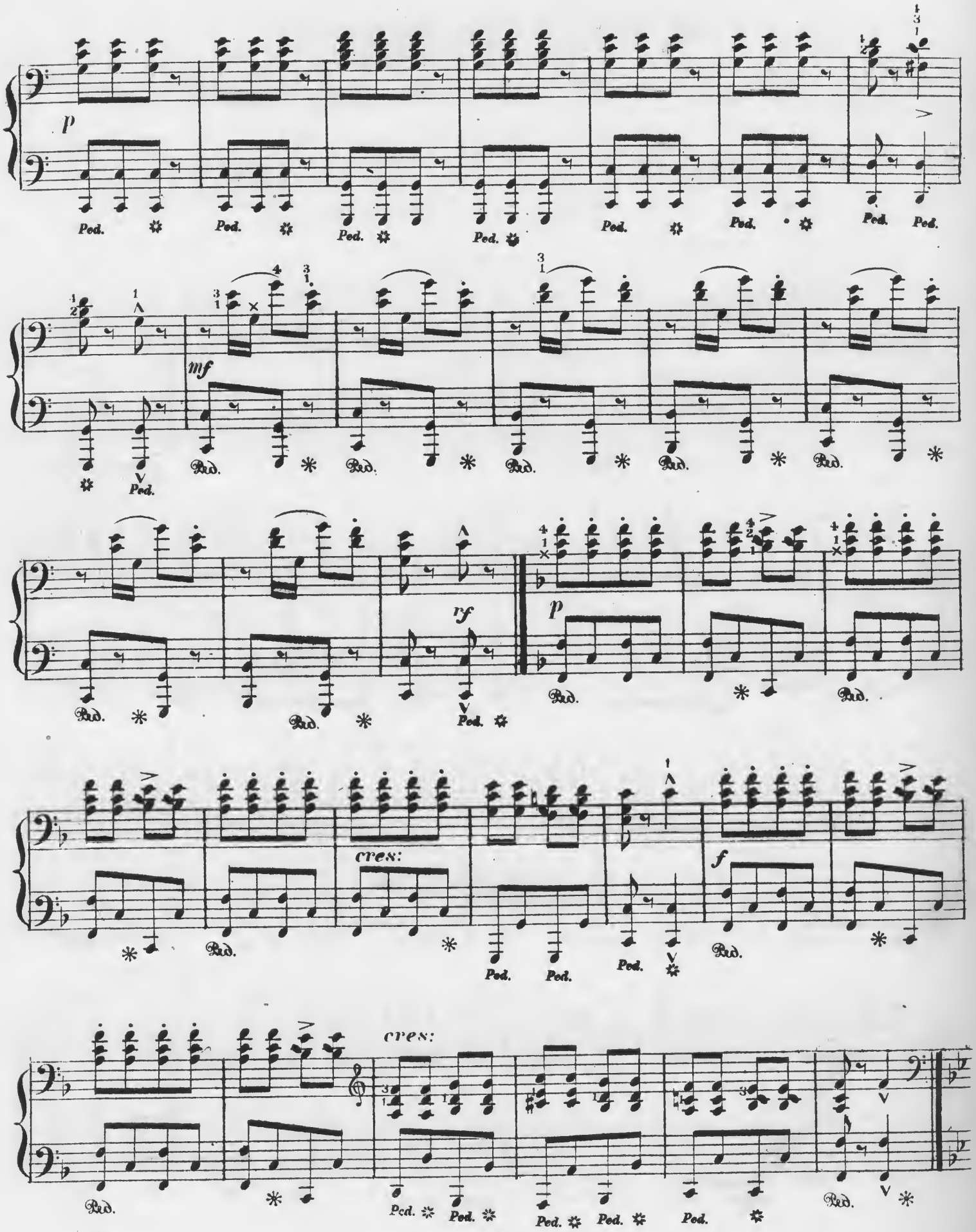
Caprice Caractéristique

JEAN PAUL.

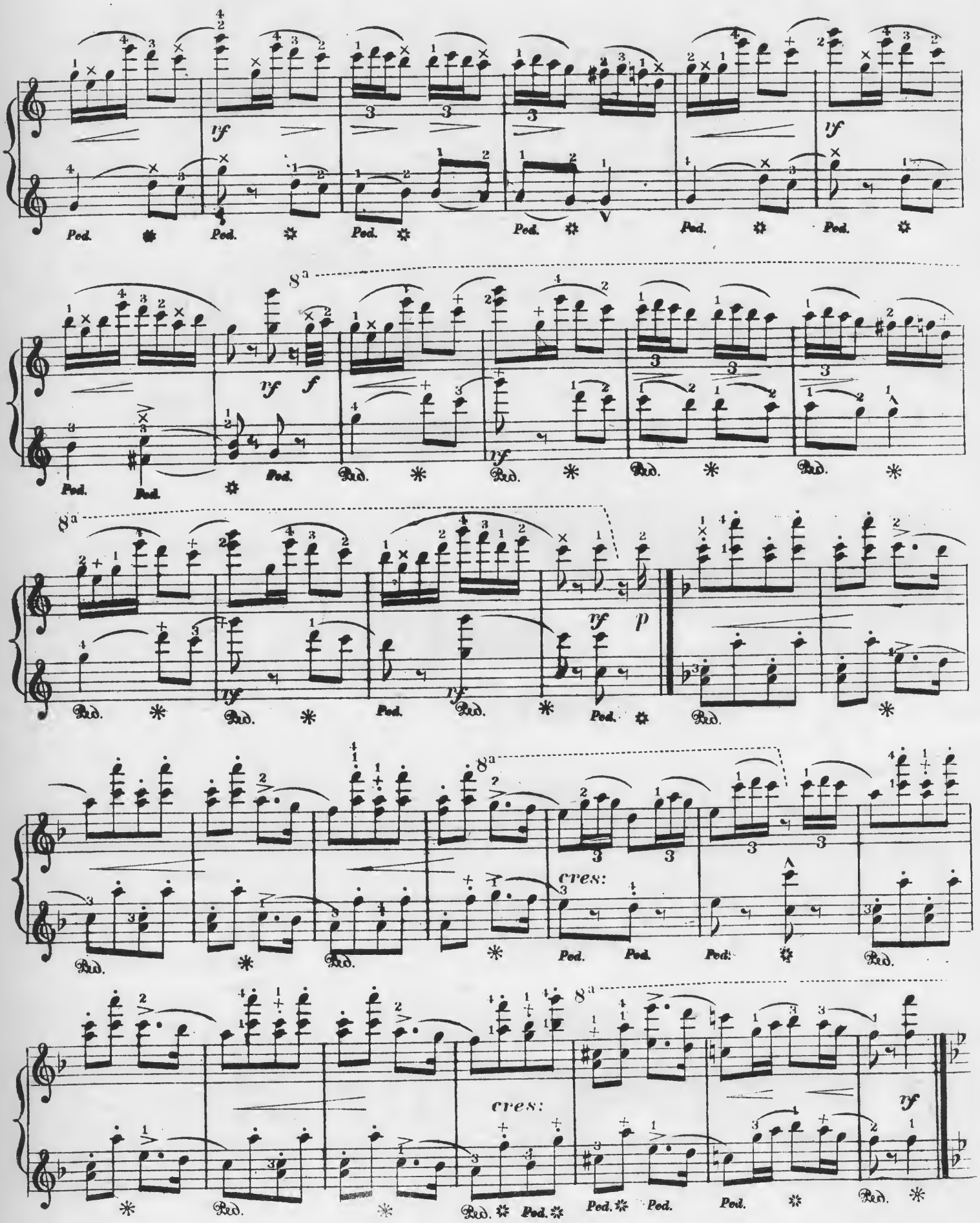
Giocoso. (Lively.)



This piece is also published as a Piano Solo.


p
Ped.
mf
rf
p
cres:
f
cres:

PRIMO.



It is optional with the performers to sing this chorus or not.

SECONDO.

Trombone Solo.

Chorus. Up, men, and strike! While the heated iron glows, Up, men, and strike, Strong and honest

blows! Keep time, time, time, All in joyful chorus sing, Keep time, time, time,

cres:

Make the anvils ring, Cares fly like sparks 'Neath the hammer's ringing stroke;

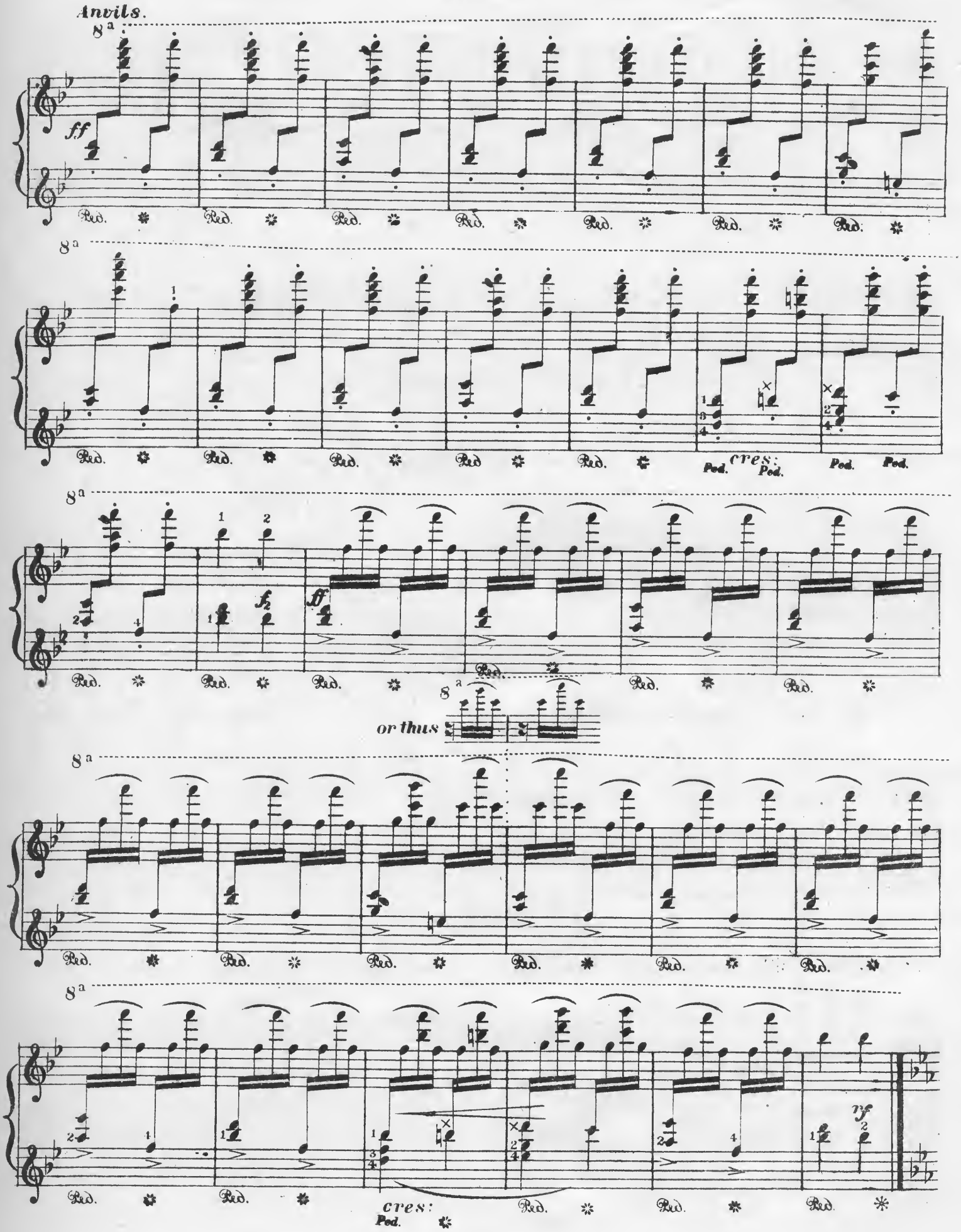
Sing gay as larks And let others croak! Strike, strike, for toil

Makes the jolly blacksmith free, Sing, sing, for toil Is the life of glee.

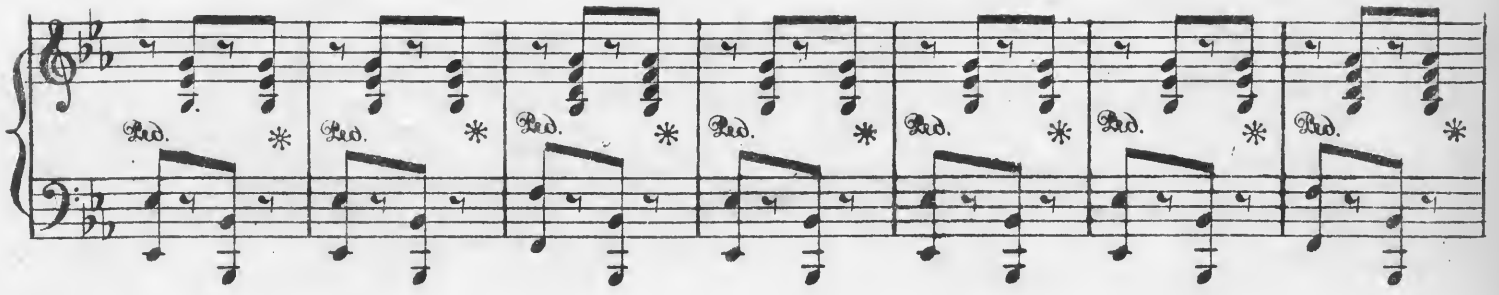
cres:

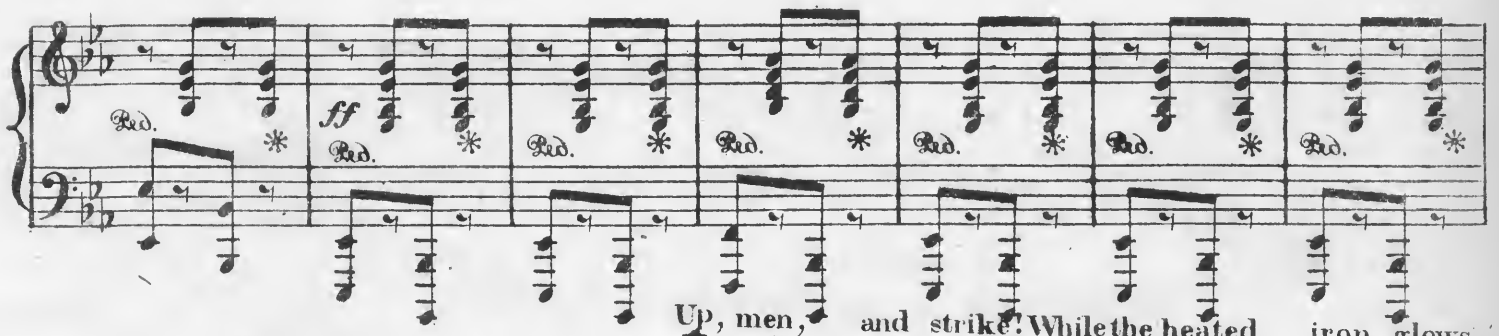
When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class.

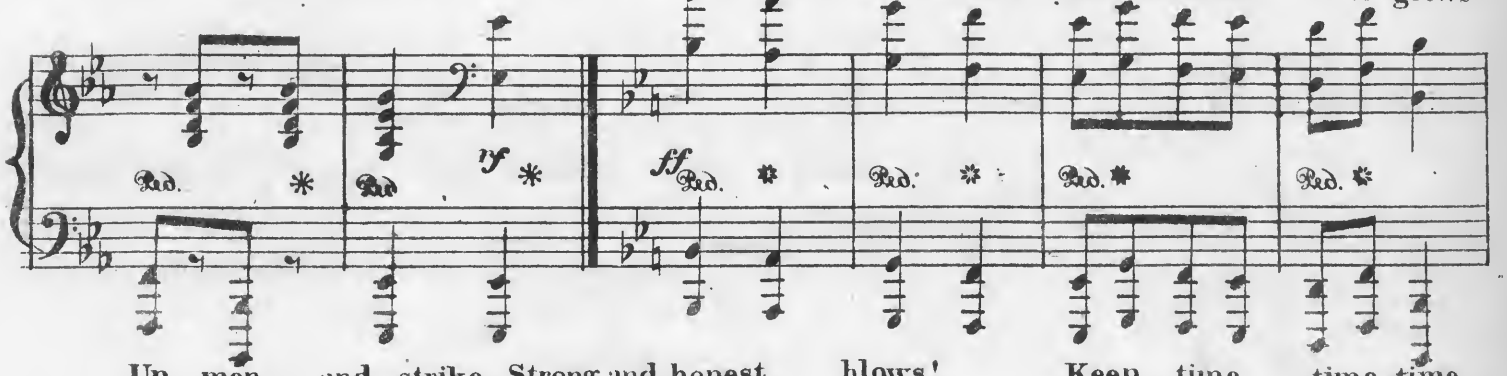
PRIMO.

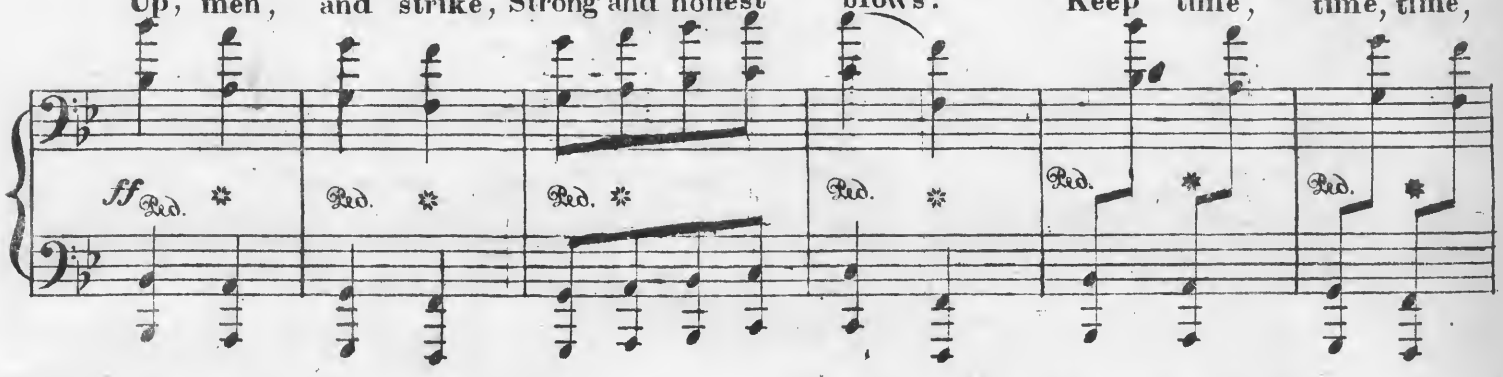


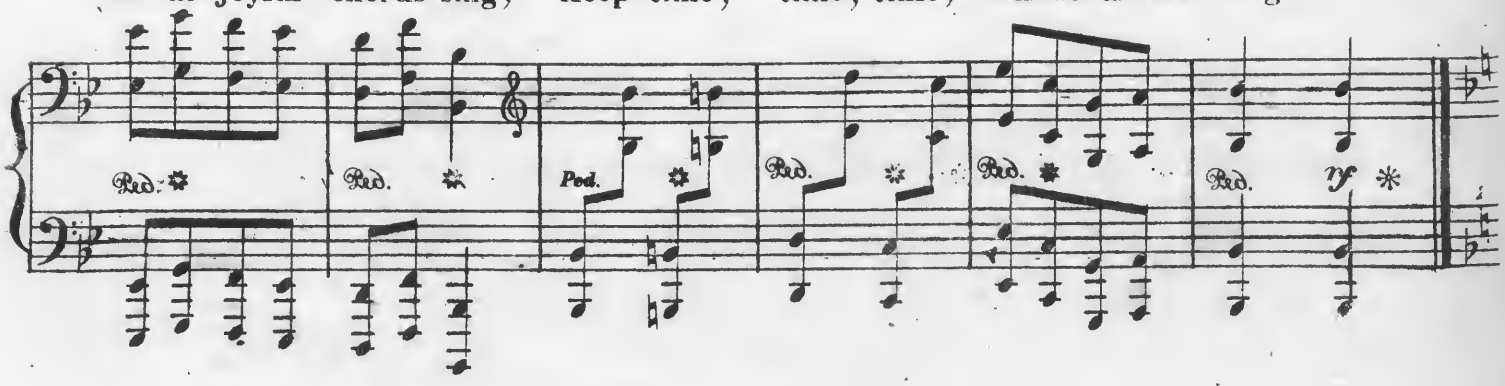
1st. time *p*. 2d. time *ff*.











1st. time *p*. 2d. time *f*.

8va

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

or thus

8va

vf *ff*

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

A A

8va

ff

Red. * Red. * Red. * Red. * Red. *

8va

1 2

vf

Red. * Ped. * Red. * Red. * Ped.

Primo.

f *f*

Ped. Ped. Ped.

p

Ped. Ped. Ped.

cres:

p

Ped. Ped.

cres:

rf *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8a

f *p*

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

8a 8a

cres:

Ped. Ped. Ped. Ped.

8a 8a

f *p* *cres:*

Ped. Ped. Ped. Ped.

8a

rf *rf* *f*

Ped. Ped. Ped. Ped. Ped. ✲ Ped.

mf

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped.

f

Ped. Ped.

cres:

f

Ped. Ped. Ped. Ped.

cres:

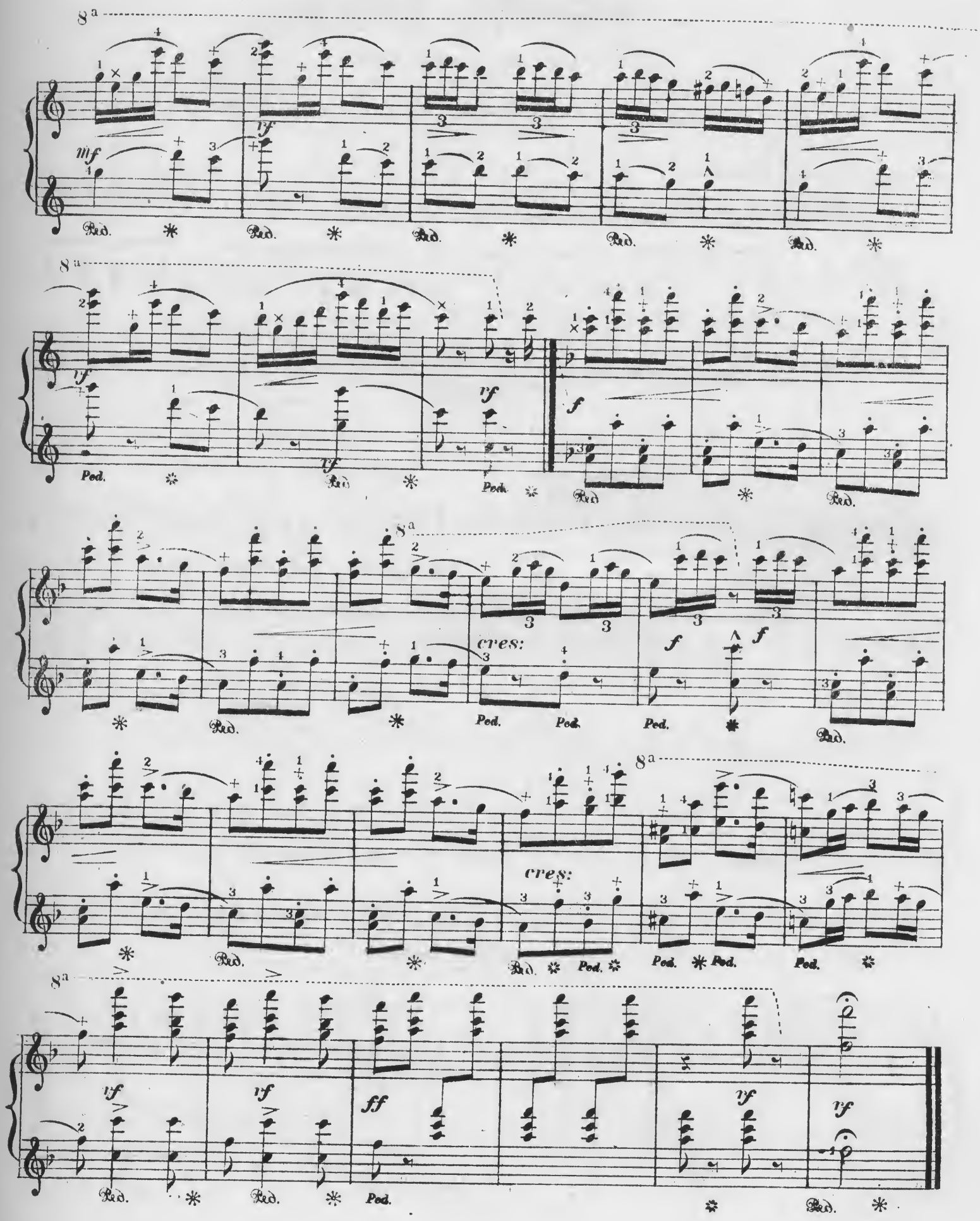
Ped. Ped. * Ped. * Ped. * Ped. * Ped. *

ff

rf rf

Ped. * Ped. * Ped. Ped. *

PRIMO.



To Mrs. George A. Kerr.
née Rosen

CRADLE SONG.

SLEEP, MY BABY SLEEP.

(WIEGENLIED.)

Translation by H. Hartmann.

Louis Conrath.

Moderato. ♩ = 72.

O, schlum-me-re mein Kind-chen Das Imm - lein ging zur Ruh', ... *Schon*

O lul-la-by my ba - by The bee has gone to sleep ..... **The**

sinkt der Thau her nie der und Fried' deckt Blüm - lein zu; *Und*

dew is on the clov - er and peace is on the deep While

Copyright, Kunkel Bros. 1891.

Müt_ter_chen in Lie_ _dern hat Dich mit Schlaf um_ _fah'n ..... Und

moth_er sings a _ bove thee a lit_tle slum _ ber song, ... And

be_ _tet dass kein Ue _ bel dem Herz_kind mö _ ge nah'n ..... O, ...

prays be _ neath her sing _ ing God save my babe from wrong ..... O .....

cres.

schlaf, mein Kindchen, schlaf! ..... O, ... schlaf, mein Kindchen, schlaf O, ...

sleep, my ba _ by, sleep ..... O ..... sleep my ba _ by sleep O .....

schlaf, mein Kind _ chen schlaf ..... O ..... schlaf, mein Kind _ chen schlaf.

rit.

sleep my ba _ by, sleep, ... O ..... sleep my ba _ by sleep.

a tempo.

O, schlumme_re, mein

O lul_la_by my

a tempo.

Ped.

Kindchen, Manch Stern schon auf Dich blickt Und leuch_tet Dei nen En _ geln, die

ba _ by The stars shine ov_er head, To light the way of an _ gels Who

Dir Dein Hü _ ter schickt. Sie hal_ten bei Dir Wa _ che, bis früh der Mor _ gen

come a_bout thy bed To keep their watch a _ bove thee un _ till the morn _ ing

Ped.

lacht Und von den sü _ ssen Träu_men mein Liebling dann er _ wacht O,.....

breaks And from the dreams they brought him my lit _ tle dar _ ling wakes O.....

Ped.

Ped.

schlaf, mein Kindchen, schlaf..... O..... schlaf, mein Kindchen, schlaf O.....

sleep my ba - by sleep..... 0..... sleep my ba - by sleep 0.....

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

schlaf, mein Kind-chen, schlaf..... O..... schlaf, mein Kind-chen, schlaf

rit. *a tempo.*

sleep my ba - by sleep..... 0..... sleep my ba - by sleep

a tempo.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

O. schlumme- re, mein Kind - chen! Noch die - - sen letz ten Kuss,.....

0 lul - la - by my ba - by take thou this goodnight kiss.....

Ped. Ped.

Er mö - ge Dich be - leh - ren wie Mut - ter-lieb' sein muss; Em-

And may it tell thee, dar - ling, what love a moth - er's is Take

pfang-e thn und träu - me weil ich hier be - tend fleh'..... Dass

thou this kiss to dream of the while I breathe a prayer..... That

Er der Dich ge - ge - ben in Gna - de auf Dich seh O,.....

God who gave shall have thee for - ev - er in his care..... O.....

cres.

schlaf, mein Kindchen, schlaf..... O,..... schlaf, mein Kind-chen, schlaf O,.....

sleep, my ba - by, sleep,..... O..... sleep my ba - by sleep O.....

schlaf, mein Kindchen, schlaf O..... *schlaf, mein Kind-chen, schlaf* O.....

sleep my ba - by sleep....., O..... sleep my ba - by sleep O.....

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

schlaf, O..... *schlaf,* O..... *schlaf,* O..... *schlaf,* O..... *schlaf,* O.....

molto tranquillo *morendo.* *ral - - - len - -*

sleep, O..... sleep, O..... sleep, O..... sleep, O..... sleep, O.....

l. h.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

schlaf, O..... *schlaf,* *mein Kind-chen, schlaf,* O..... *schlaf,* O..... *schlaf*

tan - - - do *assai* *lento.* *sostenuto.*

sleep, O..... sleep, my ba - by sleep, O..... sleep, O..... sleep.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ETUDE XIX.

(F major.)

Allegro. ♩ = 80 ♩ = 108.

p e sempre legato.

mf

P ✲

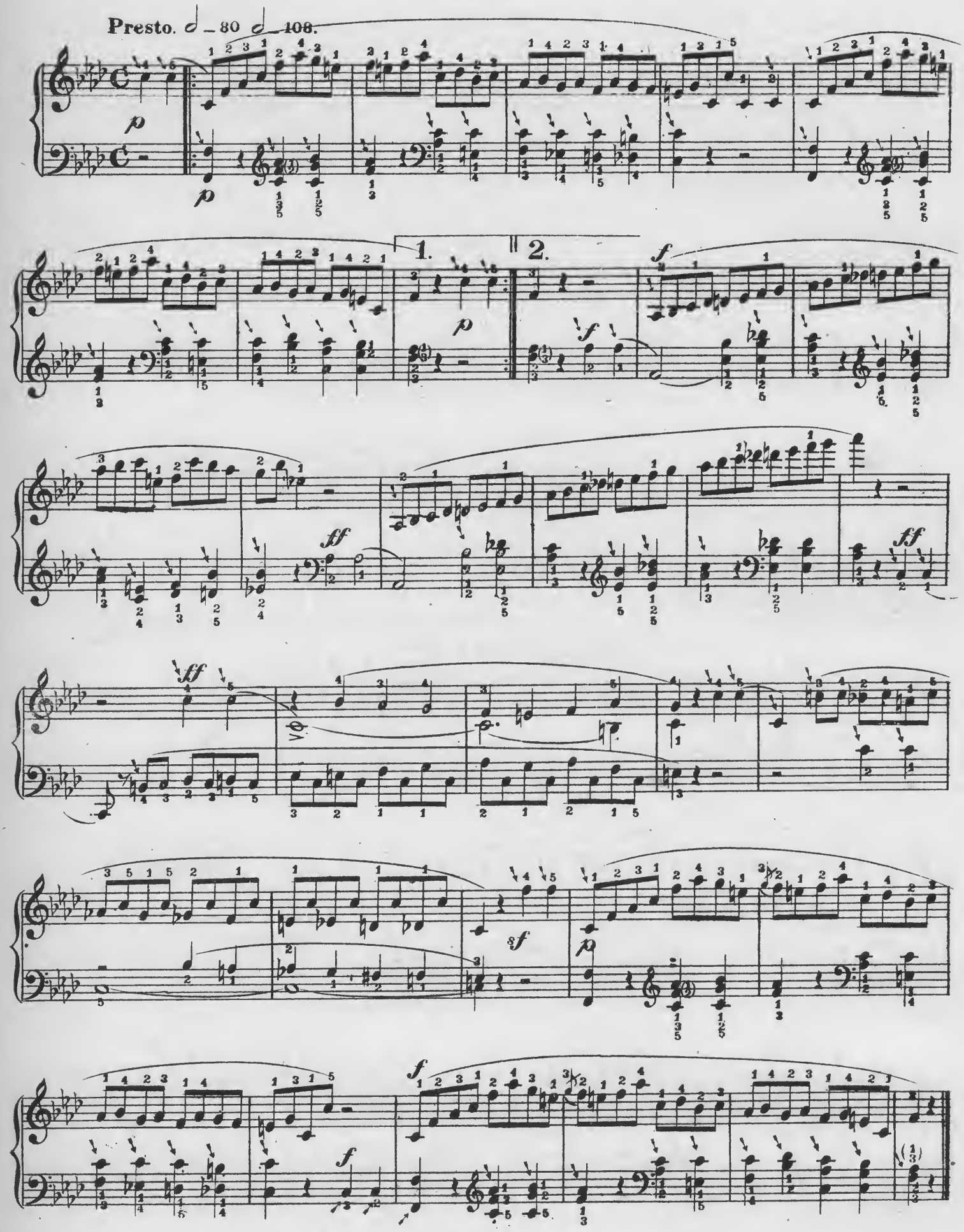
a tempo.

poco rall.

p

ETUDE XX.

(F minor.)



ETUDE XXI.

(A minor.)

Andante. ♩ = 72 ♩ = 112.

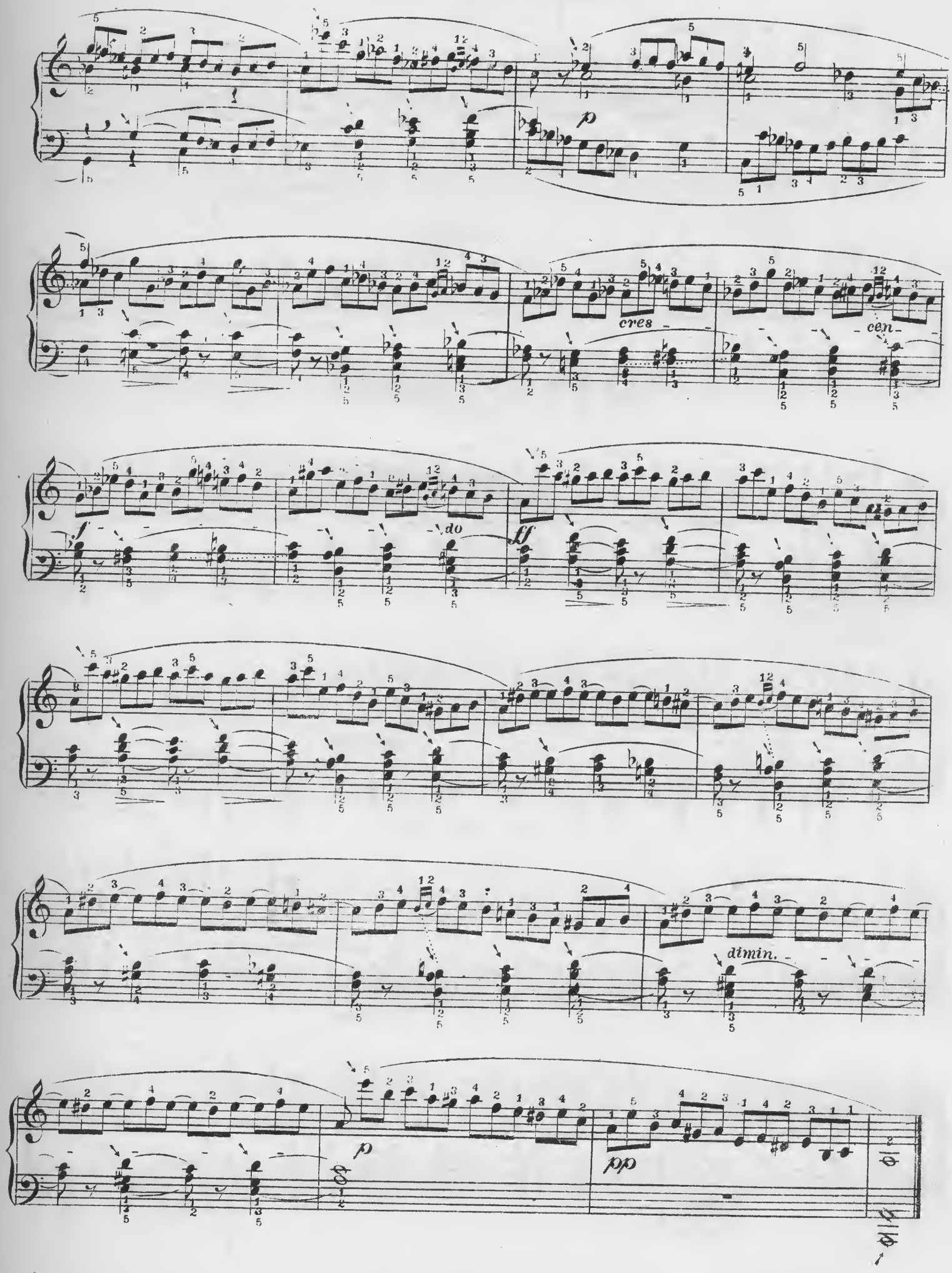
p legato

simili

f

p

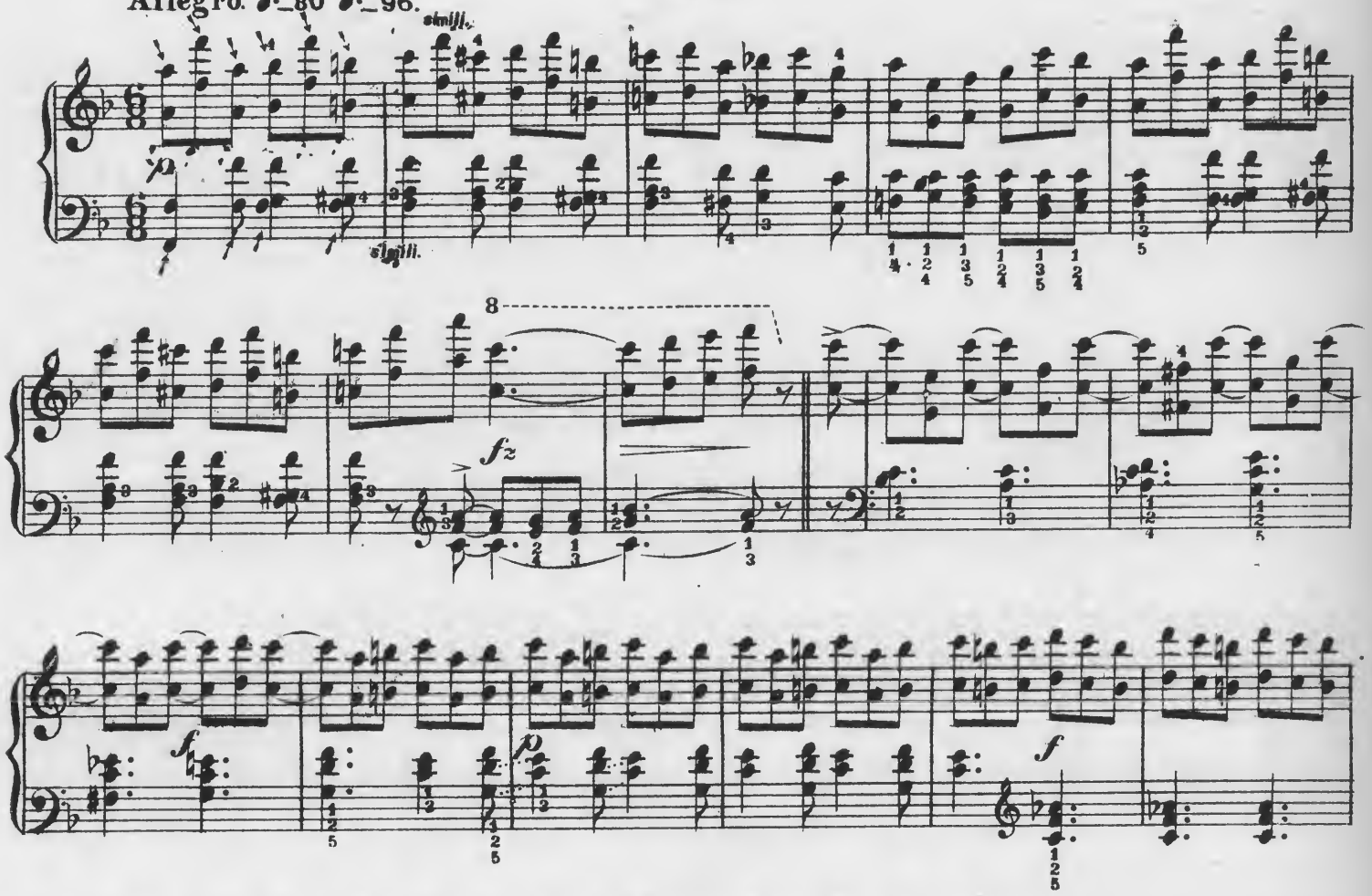
f


p
cres
cen
do
ff
dimin.
p
pp

ETUDE XXII.

(F major.)

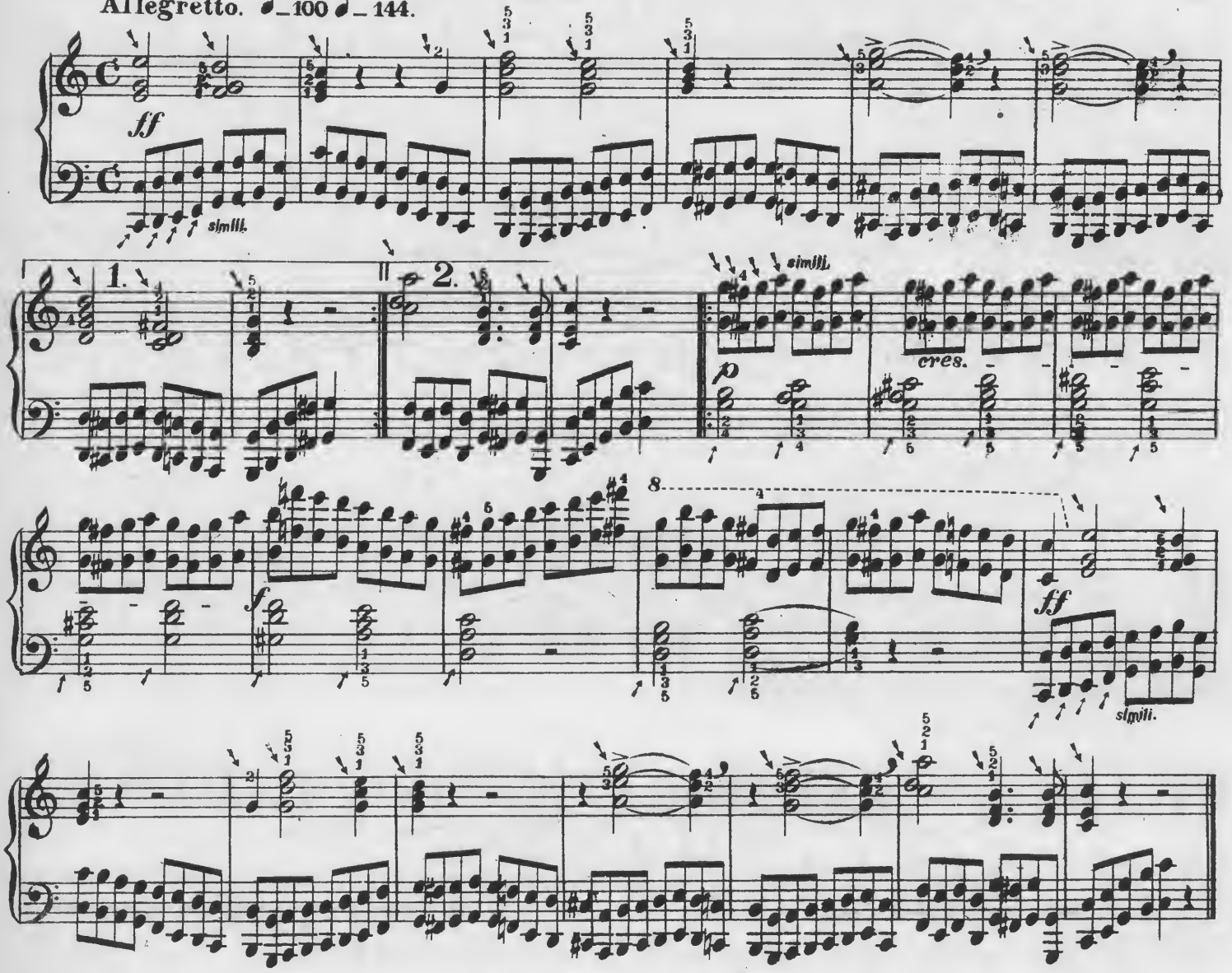
Allegro. ♩=80 ♩=96.



ETUDE XXIII.

(C major.)

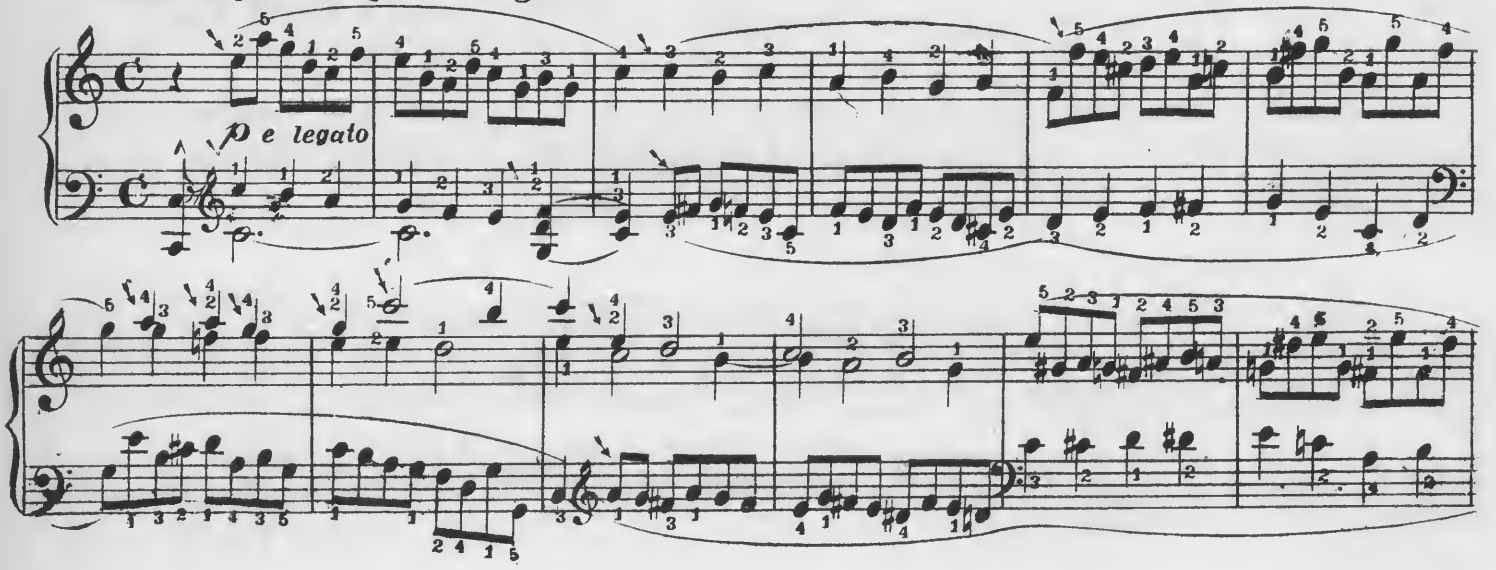
Allegretto. ♩= 100 ♩= 144.



ETUDE XXIV.

♩= 108. ♩= 144.

Andante quasi un poco allegretto. (C major.)



f

p

cres.

f

dimin.

p

ten.

ff

f

ff

p

f

ff

simili.

Adagio.

ff

Ped.

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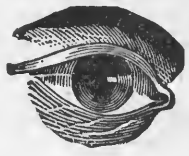

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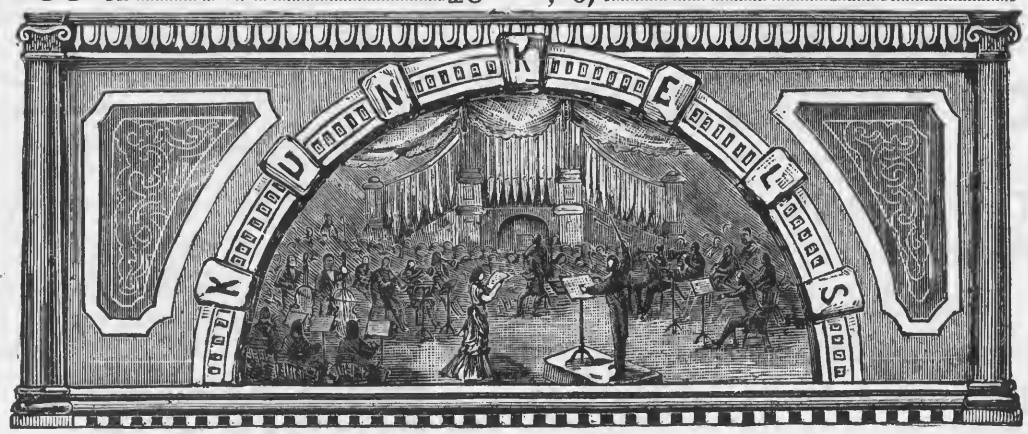

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